

TEN CENTS

OCT 25 1912

VARIETY

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NEW YORK, FRIDAY, OCTOBER 25, 1912.

PRICE TEN CENTS.



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Vol. XXVIII. No. 8.

NEW YORK CITY, FRIDAY, OCTOBER 25, 1912.

PRICE 10 CENTS.

TANGUAY OUT OF "SUN DODGERS" SHOW CLOSING; WILL RESUME

Production Winding Up its Season this Saturday in Pittsburgh, to Reopen at Buffalo, Nov. 4th. Eva Tanguay too Hard to Manage, Reported Cause of Rupture.

Pittsburgh, Oct. 23.
Lew Fields' "Sun Dodgers," with Eva Tanguay, will close its season at the Alvin Saturday. The show will resume Nov. 4 at Buffalo, but without Miss Tanguay. Belle Blanche will probably replace her.

The featured principal of the production has been found too hard to manage by Mr. Fields, according to report. Her contract calls for "the season" at \$2,500 weekly. Closing the production Saturday will end its present "season." The piece opened in Albany last Friday, coming here for a week.

It is said "The Sun Dodgers" with Miss Tanguay opened to \$476 less than Fields' "Hen Pecks" did in this city.

The general verdict is the show can stand without a star.

During rehearsals Mr. Fields is said to have watched Miss Tanguay walk out, and as often saw her return.

The feeling between the star and management is at such a tension that no one would be surprised if Miss Tanguay left before the week ended. Her last legitimate tour was in "Little Miss Fix-It" for Werba & Luescher.

CRAWLING "DUMMIES."

W. E. Gillen, the English ventriloquist, who employs crawling figures, has been placed by Walter Hast to open at Hammerstein's Nov. 11.

WALNUT ST. RECEIVER.

Philadelphia, Oct. 23.

A receiver has been appointed for the Walnut Street theatre as a result of the suit brought by the Henry B. Harris Estate in the local courts. Rent amounting to \$11,000 is said to be due the Clarke Estate, which owns the house.

Samuel R. Johns, for a long time treasurer of the Garrick, has been ap-

pointed business manager and treasurer of the house. Charles Wanamaker, a local newspaper man, will take charge of the press work.

The fifty-cent matinees have been abolished and there will be no more benefits at the theatre.

Frank Howe, Jr., still holds an interest as part lessee of the house until the adjudication.

The receiver was appointed upon the application of the Harris Estate, on the allegation that Frank Howe had failed to meet his share of the losses. The late Henry B. Harris paid \$37,000 to Elias & Koenig for an interest in the property.

STUDEBAKER SHOW.

Chicago, Oct. 23.

Fred C. Whitney's musical comedy, "Little Friend," may open the Studebaker next Monday or a week from Monday.

PLYMPTON SUES LIEBLERS.

Eben Plympton, engaged for "The Garden of Allah" show, at the Century last season, played the role of Count Anteon until February.

He has filed suit in the Supreme Court to recover \$4,350 for breach of contract, claiming the Lieblers violated their contract agreement.

BOOMING SOCIETY WOMAN.

John J. Collins, of the Fred C. Whitney Producing Co., has taken the mission of booming Mrs. Curtis Burnley into vaudeville. Mrs. Burnley is a society woman who has given afternoons with the patronage of New York's "400" for the entertainment of her wealthy friends and patrons. Character impersonations are Mrs. Burnley's forte.

WHAT BECK SAID.

San Francisco, Oct. 23.

The arrival last week of Martin Beck was the signal for a meeting of the Orpheum stockholders. While here the Orpheum Circuit general manager favored the local dramatic editors with an interview in which he is quoted as saying the perfect vaudeville bill of the future will consist of five acts—a miniature opera, a miniature drama, a miniature comedy and three diversified bits of high-class entertaining.

"There will be no acrobats," he declared, "no animals, no ragtime, no wriggling shoulders and nothing commonplace. Right now vaudeville is going through a refining process. It has crossed the Rubicon. The best artists, the best writers, the best composers have been won over to it. It is what the public wants."

MURDOCK OFF FOR A REST.

Last Saturday, upon the return of E. F. Albee to his post as general manager of the United Booking Offices, John J. Murdock, the "Executive Manager," left for what is said to be a vacation for two weeks.

Other stories have spread about during the week, but no substantiation of them is to be had.

WRECK ON M. P.

Kansas City, Oct. 23.

A runaway engine crashed into the Missouri Pacific train coming from St. Louis Monday, carrying the members of "The Gay White Way" and "A Country Boy" companies.

Nine people were seriously injured and many others more or less bruised and shaken up.

The injured were Daniel Healey, Harry B. Ward, James Rowland, Frank Winfield, Samuel Hearn ("Gay White Way"); Marion Stephenson, Elizabeth McCall, Charles Roudeau, Robert Dudley ("Country Boy"). Nothing serious in any case and no shows were missed.

SAM LEDERER'S BUG.

Chicago, Oct. 23.

Sam Lederer, manager of the Olympic, has organized what he terms a "walking club." Monday he walked to Evanston with Alderman Badenoch and some of the players at the theatre.

MANAGERS' ULTIMATUM.

San Francisco, Oct. 23.

At a meeting of the Allied Theatre Managers held here last week, a resolution was passed to the effect that in compliance with the California State Labor Law, all theatre employees can have one day off weekly, but they must stand the expense of a competent substitute. This is the Association's ultimatum.

A conference was held Monday night between the committees of exhibitors and picture operators with the Labor Council, but no agreement was reached. The matter was referred back to another conference between the managers, exhibitors and operators, which will probably be held Friday. If no agreement is reached, another conference will likely be held some time next week with the Labor Council.

15 YEARS IN ONE HOUSE.

San Francisco, Oct. 23.

After fifteen years of almost continuous service at the Alcazar, Adele Belgarde made her final bow last week, when she retired permanently from the company.

In private life she is the wife of Fred J. Butler, stage director of the theatre. They have a son, David Butler, who is beginning a stage career in the melodramatic company at the old National theatre, this city.

"FIREFLY" AT LIBERTY.

Syracuse, Oct. 23.

Emma Trentini in her new show, "The Firefly," left here Saturday for Indianapolis. It did nearly \$10,000 for the week at the Empire.

During the week Marc Klaw came up to pass judgment on the production. He gave out an announcement he liked the piece and that it will shortly open in New York.

Before the Trentini company left the city it was reported Arthur Hammerstein, who presents it, might arrange with Klaw & Erlanger to put the show in at the Liberty, New York, in three or four weeks, replacing "Milestones" in that house.

CAHN'S REPRODUCTION.

Cahn's Guide, reproduced, is out again.

LEWIS WALLER TURNED DOWN BY BIG VAUDEVILLE MANAGERS

Although Story is Given Out English Actor Will Play For B. F. Keith. Wouldn't Consider Waller on Account of High Salary. \$10,000 Looked Upon as Reasonable For Revival of Interest.

Notwithstanding the press story sent out by the B. F. Keith theatres Tuesday to the effect that Lewis Waller will appear in vaudeville in the "Forum Scene" from "Julius Caesar," the exact facts are that Mr. Waller's proposition to accept vaudeville engagements was turned down by the United Booking Offices.

The story as told by the vaudeville men in the Putnam Building who know is that Arthur Hopkins, after talking the matter over for a week or more with the English actor, submitted Waller to the Keith people, at \$3,500 weekly, asking that three weeks be guaranteed. Mr. Waller was to appear in the "Forum Scene" with sixty supers around him. The U. B. O. answered it did not want Mr. Waller at that figure. When Hopkins is reported to have asked if he could be gotten more cheaply, what time could be given, it is said Hopkins was informed to leave Waller alone, as he would be too high priced for vaudeville.

In London Mr. Waller appeared at the Palladium in the "Forum Scene" at \$2,000 weekly, with the management furnishing the entire production. Mr. Waller has also appeared at the Coliseum, London, where he did recitations only.

Lewis Waller at \$3,500 weekly for three weeks is thought by the vaudeville men hereabouts to be a cheap advertisement for big time vaudeville, which needs some big feature properly handled in the press work to revive local interest in the entertainment. The Keith people only looked at the matter from the salary end.

After leaving Daly's in "Henry V" it was intended by the Shuberts to place Mr. Waller on the road. These plans probably miscarried. It is said Waller's legitimate theatrical ventures over here have been disastrous to him in a financial way.

While playing in "The Garden of Allah," at the Century theatre, Mr. Waller received \$2,000 weekly from Liebler & Co.

"WALLINGFORD" AT QUEEN'S.

London, Oct. 23.
"Get-Rich-Quick-Wallingford" is now pretty certain for presentment at the Queen's theatre some time in November.

"FRAUENFRESSER" PUT ON.

Berlin, Oct. 15.
The Monti Operetten theatre (formerly the Neues theatre) will put on the first time in Berlin "Frauenfresser" Oct. 19, or some few days later to follow the present failure, "Goldener Leichtsinn."

The principal parts will be played by Gustav Matsner, who created the title role in "Der Lieber Augustin" at the same theatre, and Else Alder,

the young Viennese soubret, who, with only three years' stage experience, has been promoted to play the principal soubret parts at this theatre.

"COPY ACT" IN HANNOVER.

Berlin, Oct. 23.
Robledillo and Clemons and Dean are the two big hits at the Mellini theatre, Hannover, this month.

This is a vaudeville theatre with an orchestra of thirty-four men and a program of eleven first-class acts. Box seat, one dollar.

Rudolph Maelzer, a ventriloquist, is doing the Great Lester's act in its entirety—songs, jokes, telephone, cigarette, and walking through the audience.

"DANCING MISTRESS" TAME.

London, Oct. 23.
"The Dancing Mistress," produced at the Adelphi, and which might with equal consistency be called by any other name, is just an ordinary musical comedy from an old mould, tame and conventional.

In the cast was Gertie Millar, Jos. Coyne, James Blakeley.

SAHARET GETS DIVORCE.

London, Oct. 23.
Saharet has obtained a divorce from Ike Rose, on the testimony of misconduct at a London hotel.

MORALITY REVUE.

London, Oct. 23.
A. Pelissier will put on a morality revue at the Apollo.

REVUE DUE OCT. 31.

Paris, Oct. 23.
The Folies Bergere Revue is due Oct. 31. Lewis Douglas, Elsie Dante and Miss Mitchell are among the English numbers engaged.

BEECHAM'S OPERA PLANS.

London, Oct. 23.
Young Mr. Beecham proposes an opera season next spring at Hammerstein's London Opera House and possibly a summer season to follow. He contemplates presenting "Rosenkavalier," "Elektra," "Salome" and ballet.

VERY WEAK "TANTRUMS."

London, Oct. 23.
"Tantrums," at the Criterion, is a modern version of "Taming of the Shrew." The principal characters are the daughter of a wealthy soap manufacturer and an Etonized American man. It is very weak after the first act. O. B. Clarence is wasted in a poor role.

ASK ABOUT

ZELAYA

—Advertisement.

"VENETIAN NIGHT" NOV. 4.

London, Oct. 23.
Max Reinhardt's big spectacle to be produced at the Palace, is entitled "A Venetian Night." The opening date has now been set for Nov. 4.

The expected sailing of Alfred Butt for America did not take place on schedule. Mr. Butt is awaiting the outcome of the Reinhardt production before leaving. If it is successful Mr. Butt will sail.

It is reported Butt guarantees Reinhardt, who is making the production, \$5,000 weekly, playing the attraction (termed the most expensive and massive music hall act ever attempted) on a percentage.

Gaby Deslys, the feature at the Palace now, will leave for New York Nov. 2 on the Corona.

A rumor is about that if Mr. Butt sails the following week, H. B. Marinelli may leave at the same time.

NEW OPERETTA NEW YEAR'S.

Berlin, Oct. 23.
The Theatre des Westens will open Jan. 1, with a new operetta, "Heiliger Antonius" ("Holy Anthony").

FRENCH VERSION GOING WELL.

Paris, Oct. 23.
A French version of "The Girls of Gottenberg" was produced at the Moulin Rouge Oct. 18 and is going well.

BAD WEATHER, DULL BUSINESS.

Paris, Oct. 23.
The weather here is mild and damp. Business is generally dull at all places of amusement.

PAUL SCHULTZE'S \$2 SHOW.

Berlin, Oct. 23.
Paul Schultze is going to America next year with a big novelty act. He will probably put several turns with it, and tour the \$2 houses.

OLYMPIA'S NEW REVUE.

Paris, Oct. 23.
A new revue will be produced at the Olympia the middle of November.

BARD STAYING AT HOME.

London, Oct. 23.
The American engagements of Wilkie Bard are entirely off. He is now booked in the halls here until Christmas.

DANGER OF BLINDNESS.

Berlin, Oct. 23.
Director Kohn, of the Cristall Palace, Leipzig, is suffering from "eye sickness" and blindness is feared.

\$10,000 FOR SHOW SCRIPT.

London, Oct. 23.
The original manuscript of a new Bernard Shaw play has been offered for sale for the American production rights for \$10,000.

BOURCHIER IN "HAVOC."

London, Oct. 23.
Arthur Bouchier announces a series of matinee presentations of "The Havoc" at the Garrick in November.

This is the piece presented at the Bijou, New York, by Henry Miller last season.

BRADY BUYS FRAZEE.

London, Oct. 23.
It is reported here on what appears to be excellent authority that H. H. Frazee has sold his fifty per cent. interest in the English rights to "Ready Money" to his partner in the venture, William A. Brady. The price mentioned is \$12,500 cash.

It is said that when "Ready Money" made a hit in Chicago, Brady made a proposition to Frazee to produce the piece in London, assume all the risk and give Frazee half the profits and that the offer was accepted. The piece scored strongly in London and large provincial takings are looked for.

At Frazee's office the sale was confirmed but the price received was considered private.

ROBERT DUNLOP DEAD.

Berlin, Oct. 23.
Robert Dunlop, a fat man, appearing this month with Carlton in a hypnotizing scene at the Winter Garden, died suddenly of apoplexy in his hotel.

Dunlop formerly worked with Geo. Reno in his comedy pantomime drill, in America. Carlton, an Englishman, "lifted" the act while in America and took Dunlop with him to Europe to produce it there.

HARRY KRATON DIES.

London, Oct. 23.
Harry Kraton, of The Kratons, hoop rollers, died to-day at a sanatorium in Bournemouth. Dan Crawley, an English comedian, died here to-day of consumption.

SLIWINSKI LOSING POWER.

Berlin, Oct. 23.
Rumors are rife of a separation between Director Monti and his backer, Sliwinski, of the Bloch-Urban Co., soon taking place.

Sliwinski, for years the Czar of all authors and composers, has lost much power lately. His competitors, with Lehar and Fall, have taken the Apollo theatre and The Theatre am Nollendorf platz.

"FANNY'S" 600TH PERFORMANCE.

London, Oct. 23.
"Fanny's First Play" is celebrating its 600th performance here.

GEN. LAVINE MOVES OVER.

Paris, Oct. 23.
General Ed. Lavine opens at the Alhambra, Nov. 1. Charles T. Aldrich, O Hana San and Fragon are making good on the present program.

FANNY WARD IN LONDON.

London, Oct. 23.
At the Hippodrome Monday Fanny Ward appeared in "Her Only Way," doing fairly. She will appear in "The Spendthrift," at the Aldwych, about Nov. 15, after "The Great John Ganton" comes off.

LINGA SINGH FREE.

London, Oct. 23.
The Court of Appeal has quashed the conviction of Linga Singh, Hindoo sorcerer.

NANCE O'NEIL CANCELLATION COSTS THE ACTRESS \$4,300

**After Told to Produce "Joan of Arc" for Open Time of
Bernhardt's, Informed Tour of Big Time Vaude-
ville is Off. No Reason Given. Sent to
Union Hill to "Break In."**

The cancellation of the "Joan of Arc" vaudeville production, made by Nance O'Neil, will likely be another chiller to producers and legitimates contemplating vaudeville.

Miss O'Neil, reported to have given up a lucrative stock engagement at the St. James theatre, Boston, to prepare the vaudeville act, invested \$4,300 in the production. The notice her act would not be played was received by the actress immediately after a matinee at the Hudson, Union Hill, N. Y., the latter part of last week. Miss O'Neil had been persuaded to go over to Union Hill to "break in" the act, not to "try out." She had assumed the request to build a number which could take up the time in the big vaudeville houses left vacant through the change in plans for the Bernhardt tour over here was equivalent to a contract.

About ten principals and twenty supers were rehearsed for the piece. The Hudson theatre engagement was the first for it. Miss O'Neil appeared in the act.

If any of the big booking men capable of passing judgment upon the number viewed it while at Union Hill, no one around the theatre was aware of it. Who, if anyone, turned in the report that caused the cancellation notice is not public property. It is said the theatre people and the players on the same bill were enthusiastic over the offering.

One reason ascribed as the cause of the "all-off" notification was that the box office returns in the early days of the week were taken as a criterion of Miss O'Neil's drawing powers, and the cancellation based upon that.

The Hudson, Union Hill, is a notorious "H. H." theatre for big time vaudeville. "H. H." in the salary code stands for two ciphers. Acts are induced to go over there upon the representation that the bookers will see them during the week. Seldom does the man who books call at the Hudson unless personally interested in some turn he may have been influential in securing the engagement for. Union Hill is composed mostly of Germans. They usually carry an interpreter when going to the theatre. A majority of the population know no more about Nance O'Neil than they do about Maude Adams or John Drew.

The news that her expensive production would not be played by the vaudeville managers is reported to have greatly affected Miss O'Neil. She had invested her own money in it.

U. B. O. SIGNS.

Signs are growing to be a part of the United Booking Offices suite in the Putnam Building. On either door leading into the offices of Eddie Darling (who books the Keith New York the-

atres), is a notification to "agents and representatives" that interviews with Mr. Darling may only be had by appointment or when the outside men are called for.

In the "school room" department is another sign advising agents that when their acts are playing in the south, the agents should communicate with the Interstate Circuit at the Western Vaudeville Managers' Association offices in Chicago, or through the Orpheum Circuit's New York Offices.

VIDA WHITMORE'S ACT.

Edgar Allan Woolf has turned out a musical comedy skit for Vida Whitmore, formerly a Shubert luminary in girly shows. Miss Whitmore and two others will appear shortly, booked by M. S. Benthams.

KENYON MAY COME OVER.

There is a chance that Neil Kenyon may come over to New York before New Year's. It is said that Kenyon has set a figure upon his services. He held a tentative agreement at one time to appear for Percy G. Williams. It lapsed. Now a London agent is in negotiation with M. S. Benthams to secure the American time.

EDA VON LUKE IN SKETCH.

Eda Von Luke, formerly leading woman of the Corse Payton stock, West End theatre, has accepted a vaudeville sketch which she will present at the Alhambra, New York, Nov. 4.

PICTURES IN CHURCH.

Pittsfield, Mass., Oct. 23. The Unity Church on North street is to be converted into a moving picture house next month. It is one of the oldest churches in this city.

SAILINGS.

By the Mauretania, Oct. 23—Jock McKay, Four Hanlons, Charles Reid. Kronprinz Wilhelm, Nov. 12—Hirschfeld. Bookings through Paul Tausig Agency.

NEW ACTORS' ASS'N QUARTERS.

Chicago, Oct. 23. The Progressive Actors' Association is the name of the new actors' organization, with headquarters at 156 West Randolph street.

At the offices nothing could be learned about the future intentions of the organization, but it is said an early meeting will decide the amount of dues and the election of temporary officers.

The Progressives also announce that another copy of the Union Actor will be issued sometime before the Federation of Labor's coming convention in November.

QUICK CHANGE AT SAVOY.

Atlantic City, Oct. 23. A quick change of managers occurred at the Savoy this week. Last Saturday a report spread that Harry Brown, who had managed the vaudeville theatre for Louis Wesley, was no longer in the good graces of his employer. Monday there was some signing of papers, it is said, and Mr. Brown terminated his connection with the house.

Grant Laferty, formerly manager of the Orpheum, Philadelphia, has taken charge of the Savoy, under Mr. Wesley's direction. Brown, it is reported, will move on to New York. He held a ten per cent. interest in the profits of the Savoy, besides drawing a salary as manager.

H. J. Fitzgerald, Mr. Wesley's New York representative, came down and is in temporary charge until Mr. Laferty becomes active Monday.

The reports and the swift change in the Savoy management were an utter surprise to Atlantic City.

MARRIED IN LOS ANGELES.

Los Angeles, Oct. 23. Fred Klute (Bennett, Klute and King) and Billie Mullis, the girl baritone, were married here Oct. 16.

CHILD ACT ORDERED OFF.

Kansas City, Oct. 23. The State Factory Inspector yesterday ordered Rutan's Song Birds at the Garden to discontinue its appearance, stating the act, through the age of some of its members, violated the state child labor law.

TEXAS AFTER FILM TRUST.

Austin, Tex., Oct. 23. What the state alleges is a moving picture trust in Texas will be prosecuted by the attorney general, James D. Walthall, the defendants being the Motion Picture Patents Company, General Film Company, the Edison, Biograph, Essanay, Lubin, Kalem, Pathe Freres, Selig, Vitagraph and Armat companies. The petition alleges that the trust has been in existence in Texas since 1908.



JESSOUSIE HEIMAN.

Sixteen month old daughter of Dr. and Mrs. Jesse S. Heiman (Louise Henry) of Syracuse, N. Y.

BASEBALL ACTS.

Rube Marquard and Blossom Seeley, for their week at Hammerstein's commencing Monday will receive \$1,500. An equal amount, it is said, will be paid John J. McGraw, who opens at the Colonial the same day. McGraw has a contract for twelve weeks, it is said.

Wednesday it had not been positively settled, according to report, whether Mr. McGraw would accept the Colonial engagement. He had been assured that ten weeks in vaudeville would be furnished him. Up to that day the United Booking Offices could show him a route but for four weeks.

Chicago, Oct. 23.

It is not thought likely that Jimmie Callahan, captain of the White Sox, this season's city champions, will take his customary annual flyer in vaudeville this winter. The agents have been flirting with Callahan, but the ball tosser can't see his way clear to arrange a routine of material for one or two week's booking. Callahan, who is generally coached for the two-a-days by Frank Fogarty, is after a route. If this is not handed him he will remain away from vaudeville.

Joe Tinker, the Cub's shortstop, has already made preparations for his debut at the Plaza Nov. 4.

"GABY" IS POSING ACT.

The billing of "Gaby?" for next week at Hammerstein's was thought to cover a mystery. It develops Gaby is nothing more or less than a sort of Simone DeBeryl posing act.

What the original Gaby will say about the use of her name is the real mystery.

OH, YOU EPPY!

M. H. Epstein, booker for everything that's branded Mark-Brock, has a horse. A saddle horse, boys. Eppy sold his egg-shaker to buy something that couldn't break down on the road to Yonkers.

FRENCH SINGER IN CHICAGO.

Chicago, Oct. 23. Nov. 18 will see the first appearance of Anne Dancry in America. She opens here in one of the big vaudeville houses.

Mlle. Dancry is from France, and was booked by Martin Beck for the American tour.

FIVE PER CENT OFF.

A vaudeville actor playing in the west for some time returned to New York this week, and meeting a friend inquired the reason for the alterations to the Putnam Building.

"Oh," replied the friend, "they're taking five per cent off the front of the building."

MANAGER MILLER MARRIED.

Philadelphia, Oct. 23. W. W. Miller of the William Penn was quietly married last week to Louise Marie Homburg of this city. The wedding took place at the home of the officiating clergyman and only the immediate relatives of the bride and bridegroom were present.

WHO IS

ZELAYA?

—Advertisement.

STRATEGIC MOVE REINSTATES DE VEAUX IN ACTORS' UNION

**Becomes Honorary Member of Local No. 5, Actors' Union.
Will Represent Affiliated Body at White Rats' Union
at National Convention. Rats Protest C. F. U.
of New York**

The election of Harry De Veaux as an honorary member of Local No. 5, Actors' Union, last week, will give the expelled member from the White Rats Actors' Union an opportunity to appear upon the floor of the national convention of the American Federation of Labor at Rochester, N. Y., Nov. 11, to place the alleged violations of the articles of amalgamation between the Rats and the Actors' Union before the gathering.

It is reported Local No. 5 also elected to honorary membership another well-known worker in actors' societies, who will be heard from at the same time and place.

The White Rats Actors' Union has protested the seating of the delegate from the Central Federation Union of New York at the Rochester meeting, it is said. The grounds of the protest have not become public.

From Chicago this week wafted a story that the C. F. U. of that city had passed a second resolution recommending the charter of the W. R. A. U. be voided and a new charter granted for another society of actors to be formed under the A. F. of L. protection.

Local No. 5, New York, is affiliated with the White Rats Actors' Union under the terms of its merger with the former actors' union, of which Mr. De Veaux was president. Local No. 5 has been at odds with the Rats for many months, alleging it does not receive recognition or voice, as granted to all affiliated bodies in the articles.

CERTIFIES TO SETTLEMENT.

The Prudential Vaudeville Exchange sent out a typewritten copy this week of a certificate signed by all the acts playing the Family, Lancaster, Pa., last week, setting forth that each had received its salary.

The Prudential's statement said it had some difficulty and extra work inducing the Family's show for this week to accept the date, owing to a story in VARIETY last week that the Family, under the management of H. E. Doan, had defaulted in the payment of \$81 due Rutan's Song Birds on salary for the week of Sept. 23, and that the house still owed a balance to the Sheedy agency for commissions. The balance due Sheedy is now around \$100. The Prudential shed no light on these matters.

ASS'N BLACKLISTS THREE.

Chicago, Oct. 23.
C. E. Kohl, managing director of the "Association," has issued orders to the outside agents not to assist the management of the Grand theatre, Chicago, in any way in securing attractions for the house, considered opposition to both the Willard and the Indiana, two

of the best theatres on the "Association" books. The Grand is booked through the office of Earl J. Cox. The house is practically run by colored people, carrying a colored orchestra and a colored stage crew, although the majority of the attractions have been of the pale-face brand.

With the Garden, Kansas City, and the Hippodrome, St. Louis, on the blacklist, this makes the total number of houses barred by the W. V. M. A. total three.

S-O'S TOLEDO HOUSE.

Toledo, Oct. 23.

Despite reports to the contrary, the new Broadway, expected to open in December, will very likely play vaudeville with acts booked through the Sullivan-Considine offices.

It has been repeatedly reported that the Broadway would be added to the Weber circuit when completed.

Another new theatre, with E. D. Stair financing it, is to be built on the property now occupied by the First Baptist Church on St. Clair street.

INTERSTATE IN JACKSONVILLE.

Jacksonville, Fla., Oct. 23.

Charles S. Leach, Jr., manager of the Orpheum, announces the Interstate Amusement Co. has entered into a contract for a new six-story structure costing \$275,000, to be called the New Orpheum, and that "it will excel in beauty any playhouse in the south."

The site is in close proximity to the present theatre. Work is to be begun within thirty days.

NEW BOSTON MANAGER.

Boston, Oct. 23.

John E. Clifford is supplanting J. J. Burk as manager of the United Booking Offices, Boston branch. Mr. Burk is going back to New York.

LEVY EXPECTS BELASCO.

San Francisco, Oct. 23.

Bert Levy is still sanguine of getting the lease of the Belasco, Los Angeles. Bob Cunningham is slated for resident manager and also circuit booking representative, for Southern California. They are waiting to hear from Morosco.

SCHALLMAN GOING ALONE.

Chicago, Oct. 23.

Sidney Schallman, for several years chief assistant to J. C. Matthews, will sever his connection at the close of this week and open an office for himself, having decided to join the ranks of the ten percenters.

Schallman joined the Matthews staff several years ago when Matthews replaced Arthur Fabish as the Chicago representative for William Morris.

MISHAPS IN COLORED TROUPES.

New Orleans, Oct. 23.

As the Florida Minstrels, a colored organization, landed in Canton, Miss., it was charged that one of the company, Jim Ransom, shot his wife four times, while in the sleeping car, and attempted to escape. He was caught and remanded to jail without bond.

After Ransom was captured it was discovered that he had been drinking, and in his rambling talk he led the sheriff to believe the company was running a blind tiger on the car. An affidavit was sworn out and a search of the car made. 360 half-pints of whiskey were discovered. The manager of the troupe was arrested, pleaded guilty, and was fined \$100. Mississippi is a prohibition State.

In New Orleans last week one of the dusky belles with the John Rucker Musical Comedy Company, at the Temple, attempted to throw Mrs. Rucker from the top rung of the Temple's fire escape, but was restrained. Upon being informed of the near-catastrophe, Rucker, ever jocular, remarked it was impossible to "throw down" his wife.

HAST AND LENNY OPENING.

Walter Hast and Peggy Lenny will open at Hammerstein's Nov. 4 in "Cleo's Needle." Mr. Hast will only play in the sketch one week. The piece proving a success, Peggy Lenny will be supported by another.

MITTENTHALS NEGOTIATING.

Washington, Oct. 23.

It is understood that the Mitterthal Bros. of New York will land the lease of the old Majestic and install pop vaudeville for the winter.

At the Mitterthal office it was admitted negotiations were on but that nothing definite had been settled.

Geo. Yeoman has a new son, since Oct. 17.



FRANK GORDON and ROSE KINLEY
Have booked a return engagement over the ORPHEUM CIRCUIT through FLOYD STOKER, the progressive agent. They are booked up until the middle of May, 1913, when they sail to play the month of June in London, Eng., booked by LEO MASSE of the Marinelli Agency. Keeping abreast of the times finds a ready market for their novel and entertaining material.

UNION FORCES OUT DIRECTOR.

The Musical Union has forced Arthur Workman out of his position as musical conductor for Ada Reeve. An ultimatum delivered by the union informed Miss Reeve, now at the Colonial in her second week, that Mr. Workman would not be allowed in the pit after this week, under the pain of the theatre's orchestra walking out.

Miss Reeve opened at the Colonial Oct. 14. Trouble immediately arose with the union over her leader, who is not a member of the Federation over here, although he is an honorary life member of the Amalgamated Musicians Union of England. Mr. Workman received the distinction on the other side for services rendered. His standing in labor ranks abroad did not appear to call for any consideration by local union men, who declared Workman could not become a member of an American musical union until after six months in this country.

While Miss Reeve toured the Orpheum Circuit, her leader was Leonard Honesby, also an Englishman, who encountered no difficulty in his travels. It is reported Miss Reeve appealed to Joseph N. Webber, the National president of the American Federation of Musicians. He replied he could render no assistance.

There were many side issues to the controversy, which obliges Miss Reeve to secure another leader during her season of twenty-four weeks that will be played over here. Next week Miss Reeve appears at Keith's, Philadelphia.

Another instance of the unions working a hardship to a vaudeville act is at the Fifth Avenue this week. B. A. Rolfe's "Puss in Boots" production there cannot use all of its lights without engaging another union hand. Two are now carried with the act, a carpenter and electrician. Nine arc lamps with the turn were not placed in use Monday, owing to the demands of the union that another stage hand be employed to operate them. It also balked Mr. Rolfe in the electrical color scheme he has for the sets. Tuesday he called upon President Shea, of the I. A. T. S. E., in an attempt to adjust the labor difficulty.

PICTURE PALACE BURNED.

San Francisco, Oct. 23.

Ben Michaels' Palace, a picture house on Broadway, was almost entirely destroyed by fire Oct. 18. A panic among the capacity audience was narrowly averted.

HODKINS' NEW ONES.

Chicago, Oct. 23.

Charles Hodkins has returned to his Chicago office after a three weeks' trip through his southern territory and announces the opening of the Hippodrome at Fort Worth for this week. I. B. Remy, former traveling man of the Interstate Circuit, will look after the business management.

The Broadway, Muskogee, Okla., and the Wonderland, Tulsa, are two new houses added to the Hodkins' books. Both were formerly Interstate houses. The Kyle, Beaumont, Tex., and the Dreamland, Mobile, make up the complete list of new additions secured by the agent while away.

BIG CABARETS' BIG BUSINESS WARRANTS BIG VAUDEVILLE

Broadway Restaurants Doing From \$15,000 to \$25,000 Weekly, With Percentage of Profit Increased Sufficiently to Pay \$2,500 for Entertainers.

The eagerness of the Broadway restaurant-Cabaret managers in looking for "headline" features for their entertainments is explained through the reported receipts of restaurants with vaudeville as a side attraction.

The restaurants with Cabarets are doing big business, according to reports. Receipts for refreshments run from \$15,000 to \$25,000 weekly. The Cabaret has made Sunday, always looked upon in the Broadway feed palaces as "dead" a live proposition, and one of the best income drawers of the week.

It is said that Shanley's gross receipts for refreshments of all kinds seldom run below \$2,500 daily now, and that \$3,700 or \$3,800 is not unusual in the receipts there. Louis Martin's restaurant-Cabaret takes in \$2,000 between eleven at night and two in the morning. After two the receipts are very light. The other part of the Martin restaurant building, where there is no Cabaret, does little in comparison. Churchill's is back to its old mark, if not exceeding it, of \$2,200 daily, the figure Churchill's reached when first opening.

Other places, like the Garden and Faust's, where more drink than food is sold, have a strong steady trade brought in by the entertainers.

A restaurant man this week, speaking of receipts to a VARIETY representative, said that with the increase in prices at the restaurants during the Cabaret hours, the margin of profit alone on that item would permit any Cabaret manager of the larger restaurants to pay \$2,500 a week for his show, without digging into the legitimate profits, or those profits that would have been secured from the same quantity of business, had no Cabaret been there to draw it in.

The Cabarets are filling the restaurants, without a question of a doubt. In Shanley's, for instance, there are two rooms, one the cafe and the other a great large room where the Cabaret is given. For weeks the big room was packed at dinner and after theatre, but the small room remained empty. A supplementary show from the larger room was sent to the cafe, with the result that that smaller space is now also drawing capacity nightly.

The better known Broadway restaurants and Cabarets often have a turn-away, the overflow seeking some other place where there is music, dancing and song. Of the biggest Broadway places, but one well patronized has no music. That is Rector's, downstairs, which draws a heterogeneous mass of humanity from all classes of the Bohemian Broadway throng.

The United Booking Offices does not like the Cabarets. They are after its acts and the vaudeville patronage. With the margin allowed

on the bill-of-fare for the Cabaret expense, the large booking agency is in fear some of the well advertised acts it sometimes engages will find billing before a restaurant's doors.

DELMAR IN LOEW-S-C OFFICE.

Monday morning found Jules Delmar in the joint agency of the Sullivan-Considine-Loew Circuits booking offices in the Heidelberg Building. Mr. Delmar will act as assistant to Joseph M. Schenck, general booking manager of the Loew houses. The addition of Mr. Delmar to the booking staff gives Mr. Schenck two assistants. The other is Jack Goldberg.

The new offices of the affiliated circuits had many callers during the week. The attractiveness and layout of the suite spread the fame of the new agency.

Cook's Opera House, Rochester, was added to the books of the joint agency this week. Bookings will commence for it Nov. 11.

The Loew Circuit engaged the Gordon & North acts Wednesday. They are "The Son of Solomon," "The New Leader" and "The Lifer." All will play the Loew time with the original casts, excepting Sam Mann as the principal of "The New Leader." Mr. Mann has been placed for a Shubert production by the Gordon & North firm.

CONSOLIDATED RUMORS.

Rumors spreading about this week said the Consolidated Booking Offices trio of principal circuits were not altogether in harmony.

Each circuit is booking independently of the other, it is reported. The report was to the effect a change in the offices or the system would not be unexpected.

Lottie Mayer, the diver, who has been playing the west, reached town and signed with the Consolidated. The failure of her stage tank to arrive has delayed her opening at the McKinley Square one week.

Rice and Cady started over the Consolidated circuit Monday, opening at the De Kalb, Brooklyn.

"Copy," the Edmund Breese sketch, is being reproduced for the Consolidated houses by the Fred C. Whitney Producing Co.

Byron and Douglas have accepted the \$10,000 prize sketch which recently appeared in the Saturday Evening Post. The act was given a stage production by Fred Whitney's vaudeville department. It opened at 86th Street Monday.

HAS TEMPLE, CAMDEN.

Maurice Frank has a lease of the Temple, Camden, N. J., now running stock. He takes possession Monday, but has not yet determined as to the policy.

MABEL HITE DIES.

Mabel Hite died Oct. 22 at her home, 526 West 111th street, after a prolonged illness. To her intimate friends the end was only a matter of time, as the doctors had long ago diagnosed her ailment as cancer.

Last summer she was told that there was no hope, whereupon she discharged her physicians and nurse and embraced Christian Science. She was attended to the end by a Christian Science nurse.

Her husband, Mike Donlin, was appearing this week in vaudeville at Youngstown, O., when notified that the end was near. He immediately took the train east, but arrived too late to be with his wife before she died.

MAY RETURN TO POP.

Los Angeles, Oct. 23.

If the lately arranged plans of Managers A. and M. Loewen, of the Century theatre, are carried out, this is likely to be the final week of "pop" vaudeville in that house and commencing next Monday the entertainment will again be "pop" burlesque with Jules Mendel, recently co-star at the Adolphus with Monte Carter as the leading comedian.

AFTER MR. AND MRS. MOFFATT.

The United Booking Offices is negotiating for the appearance in this country next season of Mr. and Mrs. Graham Moffatt in Mr. Moffatt's sketch "Until the Bells Ring." This is the piece used as curtain raiser by Cyril Maude in London.

PLENTY DESIRABLE TALENT.

Chicago, Oct. 23.

The congested condition of the Western Vaudeville Managers' Association books are gradually resuming a normal state, although as yet there are a large number of tabloid musical comedies being routed through the office in preference to the many standard acts that are available hereabouts.

Since the inception of the big agency, several years ago, there has never been such an abundance of desirable talent to select from as there is at the present time.

ITHACA AND ELMIRA.

Ithaca, N. Y., Oct. 23.

L. K. Tree, owner of the Happy Hour theatre, has leased the Billiken here and installed pop vaudeville Monday, booking through Walter Plimmer of New York.

The Billiken will split with the Family, Elmira, managed by George Middleton, a former partner of Ed. Mozart.

ALL-GIRL SHOW BOOKED.

Chicago, Oct. 23.

Nov. 3 is the date set for the All-Girl show at the Orpheum, Cincinnati.

The bill, which is booked by the Matthews office, is comprised of the Seven Aviator Girls, Maryella's Birds, Connelly Sisters, Eula Lee Quartet, Elina Gardner, Mullini Sisters, Alfretta Sisters.

McGIVENEY IN NEW YORK.

Owen McGiveney, the foreign protean artist, who has proven a find on the Orpheum Circuit, will open in the east (Colonial, New York) Feb. 23.

FRANK JONES AS MANAGER.

Frank Jones is the present booking manager for Hammerstein's Victoria. He takes active charge of the programs, commencing Monday. Aaron Kessler, temporarily in charge since William Hammerstein left his father's theatre, will remain at "The Corner" as Mr. Jones' assistant.

It was reported Wednesday Jones will receive \$10,000 yearly. He is engaged under contract for one year, according to report. Mr. Jones was with Percy G. Williams for ten or twelve years. Most of that time he was engaged in the booking department of the Williams Circuit, placing the programs for the largest of the Williams houses (Colonial, Alhambra and Orpheum). Mr. Kessler, who had the duty thrust upon him when "Willie" left, started at Hammerstein's as card boy, working himself up to assistant to Willie.

Oscar Hammerstein has decided to place vaudeville on the Roof. It will start shortly, playing Sundays only; perhaps Saturdays also. The aim is to capture the overflow from the downstairs theatre on those days. It has not been decided whether the regular show in the theatre or a new bill will make up the Roof program.

All signs of a sale of Hammerstein's have passed away. It is said that upon the Shuberts bidding for the property some weeks ago, E. F. Albee first put the proposition of buying Hammerstein's to the managers interested in the Keith New York Theatres Co. When they passed by the chance, Albee is said to have called upon Mr. Keith, advising that he take the house himself, if obtainable at a figure. Keith is reported to have retorted he did not want any more New York theatres until he could see something coming from those now held by him.

Meantime the Hammerstein children had blocked any immediate sale.

McINTOSH PERSONALLY DIRECTS.

Hugh D. McIntosh, Australian sporting promoter, has bought out the vaudeville chain of theatres in the British colony and will operate it personally, as announced recently in VARIETY.

Mail advices which just reached this country declare that a representative will shortly leave Sydney for a world's tour. He will visit England, the Continent and the United States for the purpose of booking attractions. Mr. McIntosh himself will probably later go to England, but upon taking over the circuit found himself too busy to leave Australia.

McIntosh has had a most interesting career. He was born in Australia in 1876. He was a medical student and later labored as a jack of all trades. After working for a caterer he entered that business on his own account and piled up a fortune at it. From this he was led into promoting sporting events and also into theatrical enterprises.

Moss & Brill's 86th Street theatre will have its first anniversary program week Oct. 28.

WHAT IS
ZELAYA?

—Advertisement.

AGENTS SIGNED AGREEMENTS BEFORE CORPORATION FORMED

Testimony Before Attorney-General in Vaudeville Collection Agency Hearing. Secret Session Demanded by Agency's Attorney. Briefs to be Submitted Oct. 29

Agents booking through the United Booking Offices signed an agreement with the Vaudeville Collection Agency July 5, 1910, although the Vaudeville Collection Agency was not incorporated until July 12, was the testimony at the hearing before Attorney General McQuade Tuesday, in the action brought by Jack Levy through August Dreyer, his attorney, to have the charter of the agency revoked.

Maurice Goodman, president of the Vaudeville Collection Agency, represented it. Mr. Goodman testified that when he signed the agent's agreement on the same date, there had been no meeting of the stockholders of the unincorporated company, nor had he been then elected president, although executing the instruments as such.

Mr. Dreyer brought out that Mr. Goodman could not have been elected president of the Collection Agency until a meeting had been held, and a meeting could not have been held until after a charter for the corporation had been granted.

Mr. Levy, the only other witness called, stated he was informed by E. F. Albee, general manager of the United Booking Offices, he would have to divide his commission thereafter, receiving but two and one-half per cent. instead of the five he charged as commission. Levy said Albee told him to see Goodman about it.

Goodman claimed Levy had been rejected as an agent in the United Booking Offices through his dealings with acts. Two or three were mentioned. From these Levy was alleged by Goodman to have obtained moneys for his services. Mr. Dreyer objected to the introduction of testimony as to the reason for Levy's dismissal from the United Booking Offices entering into a proceeding to dissolve the Vaudeville Collection Agency for violating its charter. The Attorney General would not sustain the objection, and expressed a desire to have the acts involved called to give testimony.

Mr. Goodman, who is also the general counsel for the United Booking Offices, cited in defense the case of a Brooklyn traction road which had a similar proceeding brought against it for not moving the number of cars required.

The Attorney General closed the hearing, and ordered briefs to be submitted Oct. 29. It appears to be the opinion he is inclined toward the defense of the Collection Agency.

Newspaper men were excluded from the hearing, upon the motion of Mr. Goodman for a closed door. The Attorney General consented, without citing his authority for a secret session at what should have been a public hearing. The Attorney General also decided before the hearing opened his office did not have the power to enforce obedience to a subpoena. In

consequence, a number of witnesses who were to have been called by Mr. Dreyer were not served.

In connection with the agitation over the Vaudeville Collection Agency withholding a portion of the earnings of the agents booking through the United offices and the allegations that the Collection Agency is an adjunct of the U. B. O., formed to evade the Employment Agency law, it is said the attention of the commissioner of licenses for New York City will be called to the fact that the United Booking Offices, although prohibited by law from receiving over five per cent. commission for bookings, is also charging theatres a booking fee, as well as the acts that are booked into them. This it is claimed is an undeniable fact, and through it the U. B. O. is receiving more than five per cent. on bookings, "directly or indirectly." Some of the theatres securing acts from the U. B. O. pay a weekly fee for the privilege. Acts booked into the theatres which pay weekly are also charged a commission of five per cent. for playing in them. One house booked by the U. B. O. is said to pay it \$250 a week.

REAL SMALL TIME.

There have been strenuous doings around the Albert E. Lowe Fifth avenue theatre recently. With the retirement of Lowe from the management of the house Joe Wood put in the show, but only lasted one week. Monday, Joe Shea undertook to furnish the attractions under a guarantee and percentage arrangement, settlement to be made nightly. His bookings are subject to the scrutiny of Wood, who receives, it is said, \$25 a week for his espionage. Monday three acts were "canned." For next week the principal attraction will be Conrad and Graham "the shooting stars."

Last week Jake Wells visited the theatre twice and made an offer of \$10,000 a year for it, telling the directors that they had "a lemon" on their hands, but that he wanted it to use as a place for acts to "show" before being booked on his southern circuit.

Isaak Weinman and "Moe" Luftig, stockholders, offered to turn the house over to Walter Rosenberg, if he would let them out without loss. Walter offered to assume the lease, but not the losses or indebtedness and give them fifty per cent. of the profits.

SUN BOOKING LYRIC.

Dayton, O., Oct. 23.

No need for any commotion over vaudeville bookings in Dayton. Hurtig & Seamon are running the new Colonial and the old Lyric. The United Booking Offices supply the Colonial, Gus Sun the Lyric.

R. M. Donovan is manager of the Colonial.

LIVELY PHILADELPHIA.

Philadelphia, Oct. 23.

There was considerable activity in "pop" vaudeville circles here during the past few days. The announcement that M. W. Taylor intended starting work finishing the incompleting Orpheum in Germantown was followed by the report that F. G. Nixon-Nirdlinger had secured an option on a piece of ground close to the Germantown theatre which is run by Dr. Stuempfig, booked by Charles Kraus, whose agency is affiliated with the Family Department of the United Booking Offices.

The two reports complicated the situation in the Germantown district. The lawsuit over the Orpheum, to which Taylor holds title and which Nixon-Nirdlinger claims to have bought, has not been settled by a court decision. Taylor, however, said that he would start work Tuesday of this week and expected to have the house completed very soon. The only thing that could be learned in connection with the new site secured by Nixon-Nirdlinger is that a certain amount of money had been paid to bind the bargain. The new site is but two squares away from the Orpheum. It is likely that Nixon-Nirdlinger will not exercise the option if he wins the suit against Taylor.

The activity is not altogether in Germantown. West Philadelphia is dotted with new houses. Notices have been published by the Building Department of permits for the erection of two or three small houses in the past two weeks. The latest reported is to be at 60th and Locust streets, a rapidly growing section. The Garden Amusement Co. has secured a plot of ground. It will build a large theatre and dance hall with stores underneath. A. E. Westover has prepared plans and work will start soon.

Another house is to be built by the West End Realty Co. on 52nd street, above Market. The Nixon is on 52d street, below Market.

The house at 60th and Locust was reported to be one of the new theatres to be added to the United's list, but if it is, no one who ought to know appears to have been left in on it. E. F. Albee spent a day or two here last week. The reports followed his visit.

BUFFALO'S PICTURE HOUSE.

Buffalo, Oct. 23.

The Strand is a new picture house here that will open shortly. It is costing \$80,000 to build, and will seat 1,500. The Strand is situated on Main street, in the same block with the Iroquois Hotel. Moe Mark is the owner.

A \$10,000 Moler organ will replace the usual orchestra.

TETELLI OFF FOR INDIES.

Tetelli, who has for years made a specialty of touring the West Indies with a circus organization, sailed a few days ago to open for a winter tour in that territory.

He opens in Porto Rico in November, with a show made up largely of American dumb acts.

THE EIGHTH WORLD WONDER

ZELAYA

—Advertisement.

FRANK BURT MADE DIRECTOR.

San Francisco, Oct. 23.

President Charles C. Moore, of the Panama-Pacific International Exposition, disposed of the appointment of a director of concessions and admissions by selecting Frank Burt, an amusement promoter of Denver and New York, for that important position. For the last four years Burt has been general manager of the Lakeside Pleasure Park, in the Colorado capitol, and is said to have had a business connection with the Stair & Havlin company in the east. As a builder of amusement parks he is credited with having been directly responsible for the construction of Lake Erie Park at Toledo, O., Olentangy Park at Columbus, Romana Park, Grand Rapids, Mich.; Euclid Beach, Cleveland; Robinson Park, Fort Wayne, Ind.; Oak Hill, Evansville, Ind., and Chutes Park, Cincinnati. The organization of the Burt circuit of parks and theatres in Ohio, Indiana and Illinois is also said to be the result of his activities.

Preparations for the big 1915 Fair are already under way, and the delivery of lumber and other material for the Service Building, the first to be erected, was started last week. A local firm of builders have the contract, which provides for the completion of the structure on or about Jan. 1 next. \$56,000 is the estimated cost of construction.

Mr. Burt signaled his appointment by applying the "steam roller" in advance to bizarre dances, announcing the "Bunny Hug," "Texas Tommy," "Turkey Trot," "Oklahoma Roll" or any other similar terpsichorean novelties are to be barred from exhibition at the big fair. This will no doubt be a welcome bit of news for the promoters of the numerous dance resorts on the nationally famous "Barbary Coast."

WORLD SERIES SHOWN.

Wednesday afternoon at Hammerstein's marked the first showing of the Pathe made picture of the world series. Eight innings were thrown on the sheet, the events having been taken from the most interesting periods of the several games.

Walter Rosenberg got the first chance at the film, taking eighteen copies. The terms are \$50 the first day, and \$25 daily thereafter.

Hammerstein's has made its peace with the Motion Patents Film Co. It is again using "Association" releases.

ADA REEVE.

Ada Reeve, who is finishing her second week's engagement at the Colonial, New York, has made her charm of personality and ability to put over songs felt as much in the American metropolis as she did last season in the more important of the Orpheum Circuit cities. Her triumphs are not confined to this country alone. In England, her own country, she is one of the biggest of the musical comedy and vaudeville women they have ever known. In South Africa Miss Reeve has also proven her worth when she invaded that country with her own company and made a clean swap of territory. Miss Reeve will play 24 weeks of eastern vaudeville in America this season. Her pictures are on this week's front cover.

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ADVERTISEMENTS.

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SUBSCRIPTION RATES.

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Tom Terriss in "Scrooge" will play the Union Square shortly.

Morris Jones is with the Gomes Vaudeville Exchange, Cincinnati.

William Burnett, in the hospital for three weeks, resumed his role with the Herman Lieb act, "Dope," this week.

Two new theatres expected to open this season are at Rutland and Saint Johnsbury, Vt.

Mattie Rooney (Mrs. Clayton Kennedy) became the mother of a boy Monday at Baltimore.

Charles R. Reno has taken "Along the Kennebec" on a return trip to the Pacific Coast.

Primrose Semon, with "The Taxi Girls" (Eastern Wheel), is ill at her home, Kalamazoo, Mich., with typhoid.

Ed Blondell offered to buy a drink Tuesday, if the other fellow agreed to buy the cigars.

The Orpheum, Wheeling, W. Va., inaugurated vaudeville last week, United Booking Offices will furnish the shows.

Belle Story will be away from the stage for about three weeks through illness.

George Scragg has been assigned the advance work for the new Leffler-Bratton production of "The Dingbats."

Billy Geller, the young piano player who went to London with Josephine Davis, is back with Al. Von Tilzer.

The orchestra at the Colonial is three less in number than when Percy G. Williams ran that theatre.

Amy Butler and Elmer White are breaking in an act this week on the Proctor small time.

Hines and Remington returned to vaudeville this week, opening at Proctor's 125th Street theatre.

Gussie Burman, in the Louis Wesley office, was operated upon Monday at the Mt. Sinai Hospital for appendicitis.

Val Trainor put on his new single act for the opening of the grill room in the Elk's Club Monday evening. He made the hit of the evening with it.

Fritz Williams and Kathryn Florence (Mrs. Williams) are willing to have a "try" at vaudeville if they can find a suitable vehicle.

Harry Fox and the Millership Sisters opened at the Hippodrome, Cleveland, Monday. Mr. Fox is booked for the Alhambra, London, next March.

Plans are under way for an old-fashioned Hallowe'en party to be given under the auspices of the Actors' Society of America.

Kid Apollo, a youthful Berlin violinist, will play the Fifth Avenue Nov. 11. It is an act discovered by Johnny Collins while abroad.

Irving Rose is general representative for the Cunningham & Fluegelman circuit, with offices in the Consolidated agency.

Louise Ripley, a former stock actress, has gone into vaudeville at the head of her own company playing a comedy melodramatic playlet.

Business with "Billy the Kid" has been so encouraging this season that a second road company is being organized by Billy Woods.

Catherine Calhoun, late of "The Model," has been engaged for the role of Amy in William A. Brady's western "Little Women" company.

A letter sent to Germany marked on the envelope "Via German Steamer" requires but a two-cent stamp. Otherwise postage is five cents.

Stuart Paton has an act for vaudeville in which he will impersonate Henry Irving, Beerbohm Tree and other legitimate stars.

Travers Vale has given up stock management for the present and is directing a picture company in Brooklyn.

Susanne Willis, a dramatic woman, now in vaudeville, is out and around after a three-weeks' illness with inflammation of the lungs.

Madame Simone and her company started rehearsals in a new play by Louis N. Parker Tuesday, which will be brought out in New York in about a month by Liebler & Co. The piece will deal with the days of Louis XV.

William Josh Daly left Broadway Thursday with Daly's Minstrel Five.

Three houses were added to the Prudential Booking lists this week—The Family, Pittston, Pa.; New Amsterdam, West Hoboken, N. J., and G. A. R., Shamokin, Pa.

Playwright Harry Sheldon, who gave "The Havoc" to Henry Miller, moved his wife and daughter to New York this week from Chicago, taking a studio near Central Park.

James A. Kiernan and Co., formerly appearing in "The Royal Cook," are now playing "Mrs. Macbeth," the James Horan travesty previously used by Lillian Kingsbury and Co.

Moving pictures for the Roosevelt campaign, shown on a sheet strung at Broadway and 45th street, attracts a crowd nightly that nearly blocks traffic.

Joe Wood, the agent, says he's broke as a petition in involuntary bankruptcy will show. In the court statement Joe's liabilities are given as \$6,484 and his assets as nothing.

Robert Brister, formerly with the "One Day" company playing the one nighters, has been transferred to the week stand company, replacing Edward Hayes.

Irene Dillon will arrive in New York next week after several months abroad. She will return for the pantomime holiday production at the Prince of Wales' theatre, Birmingham.

Alice McGill, age 25 years, has been taken to the Cincinnati Hospital suffering from a nervous break-down. The young woman is worrying over the death of her husband and mother.

Kate Elinore and Sam Williams received an offer to play in London this winter and were to have sailed some time in November. But Miss Elinore's mother is seriously ill and as a consequence all European dates have been abandoned for the time being.

Edwin Milton Royle says there is no truth in the announcement that Eugene Walter has rewritten his play "The Unwritten Law," since it was produced in Chicago. As a matter of fact, he states that his play was never presented in Chicago.

"Snow White and the Seven Dwarfs," for afternoons only at the Little Theatre during the run of "Anatole," will employ beside Marguerite Clark (the star) two men and about fifteen kiddies. Winthrop Ames is said to be the adapter of the fairy tale for the stage.

Paul Durand has received routes over the United time for three foreign acts. Selma Braatz begins her next American season Jan. 20 at Columbus. The Five Welsons, a ring act, three girls and two men, first time in America, open in Cleveland Nov. 18. Zerktho's Dogs come to the Colonial (New York) Jan. 20.

"WITHIN THE LAW"

Billie Burke swearing.
Ushers starting applause.
Ike Rose going to Paris.
Jack Goldberg producing.
Movies using eight-sheets.
Bennie Burke without a cough.
Charley Braun paying for drinks.
Irving Cooper buying soft drinks.
Willy Pantzer wearing stiff collars.
Jack Hodgdon eating butter cakes.
Actors fighting Murdock for salary.
Dick Kearney smiling when it's raining.
George H. Nicolai praising Milwaukee.
Nelson Burns haunting Asbury Park.
Earl Sipe giving away 39c. pen-nants.
Ferika Boris dramatizing her own works.
Frank McKee "picking" a good show.
Cecil Lean refusing to show his teeth.
Frank Payne opening a school for agents.
Marshall Montgomery losing his whistle.
Marinelli running a music hall of his own.
Jim Matthews getting pinched for speeding.
Flo Rheinstrom taking his act off in elevators.
A good agent trying to bill a show in Boston.
Charles Miller carrying his little black book.
Jim Clancy staying overnight in New York.
Dramatizing the Boston Managers' Association.
Marty Sampter reading "The Golden Fleece."
Julius Cahn revising "Webster's Dictionary."
Jack Levy and Arthur Klein talking things over.
The big managers speaking well of one another.
Gus McCune buying Albee a birthday present.
Richard Henry Little writing a religious drama.
Barney Myers in an English suit on Broadway.
Turning The Tombs into a moving picture house.
Harry Reichenbach importing South American broilers.
Asher Levy becoming a Chicago man-about-town.
Marty Forkins opening a Chicago vaudeville agency.
A. L. Erlanger staging a show without saying "Up, up."
Tommy Gray sniffing the lunch odors from Shanley's.
Bart McHugh losing an act between Philly and New York.
Union musicians serenading the K. & E. Chicago managers.
Doc Adams with every agent's acts on his books by mistake.
Herbert Duce trying to get a pass for the Garrick, Chicago.
Axel Yokel telling the truth about the attendance at the G. O. H., Chicago.
The Chicago Evening Post eliminating all mention of the Chicago Grand Opera Company.

DAMAGE TO ONE-NIGHTERS EXPLAINED BY FROHMAN

Cort's "C. O. D." at Gaiety, "Hawthorne, U. S. A." at Astor. Longacre Theatre Opening Delayed Until Christmas. Election Denting Chicago Theatricals. Dailies Giving More Space to Show Business.

By LEANDER RICHARDSON

Jack Rose, eminent alike as a witness against Lieutenant Becker, a person with a perfectly bald head, and a shoe string gambler, makes a rather novel explanation of being in the predicament which recently has surrounded him. A day or two ago a theatrical man who had known Rose around Longacre for several years was passing through the Criminal Courts building, and his name was called in a familiar voice. Turning to one side, he saw through the open door of one of the rooms, Jack Rose and his delectable associates, where they were rounded up so as to be handy if wanted in court. The theatrical man walked over to Rose and listened to his plaint.

"I never would have been in this fix," he began, "if some of your friends in the show business had made good to me. I never intended to be a gambler, but was set on breaking into the theatrical field. I staked Sam Harris when he was first going into business with George Cohan, and I also was of financial service to A. H. Woods in his early days in management. For a time I had charge of one of the Sullivan, Harris and Woods companies, and I thought a career in this line was opening for me. But I guess neither Harris nor Woods had any real use for me, though I have heard lately from one of them that when I get out, he will see what he can do for me. I once did try to manage Henry Lee in an entertainment he got up, showing pictures of all parts of the world and himself impersonating the leading statesmen of the different countries along the route. His scenery and properties were in hock in Chicago and I got them out. Then we started our tour in Canada, playing to forty or fifty dollars a night, and had to quit. But I'd have been a heap better off if Mr. Harris and Mr. Woods, or either of them, had kept me going in that line."

The theatrical man asked Rose if he and his companions whiled away their hours in jail by playing pinochle.

"Not a bit of it," responded the hairless one, promptly. "There isn't one of us who ever wants to see a card again. Whatever happens to us, we've all had enough of the cards."

"Hawthorne" Looks O. K.

Douglas Fairbanks, in his new play, "Hawthorne, U. S. A.," comes into the Astor Theatre for a run beginning election week. The piece is in Washington at present, and appears to have been well received there. It is described as "a comedy romance," and has some dramatic moments, the most strenuous of which is at the end of the second act. At this point, there is a fight between Hawthorne and Prince Vladimir, and the encounter

appears to have been worked out quite effectively. Fairbanks, as Hawthorne, springs from the top of a table to attack Martin S. Alsop, as the Prince, and a rough and tumble battle ensues that is described as bringing the audience to its feet with a jump. The play was written by James Fagan, among whose previous works were "The Earth" and the dramatization of "Bella Donna," which Charles Frohman owns for this country. Upon its previous trial, "Hawthorne, U. S. A." was found a trifle groggy in its last act, but both Winchell Smith and George M. Cohan have worked over this part of the play with cheering results.

At the Gaiety theatre, "Officer 666" is in its last nights, and will be followed about a fortnight hence by John Cort's production called "C. O. D.," a farce by Frederic Chapin. The piece has been tried on the road, and there are excellent reports concerning it.

Frazee's Theatre Christmas.

H. H. Frazee's new theatre, the Longacre, in Forty-eighth Street, west of Broadway, is not to be opened until Christmas. A while ago, Mr. Frazee thought the house would be ready for Thanksgiving week, but finding that to be impossible, he pushed along his opening to the holidays with the wise idea of avoiding the dull times preceding that period. He has definitely settled upon "Fine Feathers" as the dedicatory play, with Wilton Lackaye and the rest of the original cast.

Wertheim Bars Theatres.

Jake Wertheim, who built the Gaiety and Fulton theatres, is rather touchy on the subject of constructing new places of amusement.

"If anybody were to suggest to me the building of another theatre in New York," he remarked yesterday, "I would try and get him over to Bellevue to have his head examined. While I get a lot of money in the way of rentals out of the Fulton theatre and the Empire theatre building, it really does not pay me as it should, considering the value of a plot of real estate such as this one."

The Fulton, I believe, is leased for \$40,000 a year and taxes, bringing up the rental account to \$48,000, which is quite a figure for a house no larger than this one. The Fulton seems to be the difficult house of the three Henry B. Harris holdings to dispose of. I understand there are several managements that would take over the Harris and Hudson theatres, if they could be acquired without the Fulton.

The house last named has been unlucky, but there doesn't seem to be any real reason why it should not be suc-

cessful with more fortunate bookings. The location is quite as good as that of any of the theatres in the Longacre district, and the house itself, for comedy or intimate drama purposes, leaves little or nothing to be desired. Still, managers fight shy of it, and up to now it has been the heaviest burden of all to the Henry B. Harris estate.

"Abie" Bernard, Leader.

Abraham Bernard, who has been Joe Weber's most trusted adviser (many persons think him a partner) has risen a rung upon the political ladder up which he has been climbing these many years. Mr. Bernard has been assistant Tammany leader in his district as long as most of us can remember, in fact, during the extended career of the late George Scannell as leader.

Through Mr. Scannell's untimely death, Bernard, by right of succession, now finds himself in full charge of the destinies of Tammany in his particular section of the city. He has friendly relations with many men in the amusement business, who doubtless will benefit by his increased power.

Election Pinches Chicago.

A New York manager who returned yesterday from Chicago, observed that the election excitement was a good deal more potential in its influence upon theatricals in the western city than here. He said:

"The attractions that are doing real business in Chicago at present are getting most of it the last three days of the week. Mondays, Tuesdays and Wednesdays, the receipts in nearly all instances are far below what they should be in normal times. The people are full of politics, the more so as there seems to be no certainty regarding the result on election day.

"Col. Roosevelt is a big factor in that section. We don't hear so much about him in New York, and, indeed, there is very little election disturbance around here. The papers are full of politics, but there is scarcely any discussion of the election in the cafes and on the street corners. Even the betting appears to be of a semi-professional kind where wagers are made at such odds that they may be laid off at a profit when the final moment arrives. In Chicago everybody is talking politics. It is a regular old-fashioned campaign, with all hands heated up to the limit, and this naturally sidetracks interest in the theatres."

What Ails One Nighters?

"The most serious trouble with the small cities is one that you don't hear much about," said Charles Frohman the other day. "Wise persons will tell you of the overcrowding of attractions and the deadly influence of the moving pictures, but they say nothing about the stage hands' union and the musical union. In many of the cities which have two or three companies a week it has been the custom to pay the orchestra and stage crew by the night, the members working at other pursuits during the day. Now the unions insist on a weekly wage scale, and the local managers can't stand it. I know a man who has a little circuit of these theatres, and he

must close them unless the unions withdraw their demands.

"In New York there is not much to be worried about in the matter of too many theatres and attractions. Every new train on the subway or incoming railroads means that much more concentration here. It means more business for the theatres in New York, and less for the outlying districts. This is why Brooklyn, Jersey City and Newark are not what they used to be.

"The other big cities as a rule are fine this year. Boston is splendid. Chicago, to be sure, is not very strong, but take the country over and we have a remarkable array of big places which patronize the theatres lavishly. This is where we are ahead of England. We find it possible to make a fortune with a play after it leaves New York. Over there the money must be made before the attraction goes into the provinces. London has only eight or nine active theatres for the employment of her many actors, and it is no wonder they dread the coming of Americans. In America an actor often gets more money on the road than on Broadway. In England the road salaries are almost nothing.

"In New York a great number of persons go to theatres without knowing where they are going. The other night a man came into the Empire theatre alone and purchased a private box. In a little while he wanted his money back because he had thought the Empire was a music hall. This theatre has been here twenty years, but the fact made no difference.

"The building of the new theatres does not mean as much as many persons seem to think. There are more people than there were, and more are coming every minute. When I read that somebody has a new theatre I redouble my efforts to get another good play. If I can succeed in doing that the new theatres will not bother me."

Theatrical News Increasing.

The growth in importance of the amusement business is shown in no other direction as convincingly as in the fact that the big newspapers around the country are paying more and more attention to it as a topic. Obviously the realization is gaining ground that the public wishes to read about the plays and players. The following extract from a letter from William Moore Patch, dramatic editor of the Pittsburgh Dispatch, came to my desk the other morning:

"Beginning this Sunday, we are enlarging our theatrical section on the Dispatch. Three full pages hereafter, instead of two, will be devoted to the stage, and it is eventually our plan to utilize an entire section for the drama. In short, it is our aim and ambition not only to make the Dispatch the best paper in this respect in Pittsburgh, but likewise to give it a reputation as one of the most reliable and authentic sources for dramatic news in the country. With this idea in mind, I am leaving Pittsburgh Saturday night and will be in New York for five or six days, beginning Sunday morning, during which time I am going to call on you personally for any suggestions

(Continued on page 16.)

FRITZI SCHEFF'S NEW SHOW LISTED TO CLOSE NOV. 4

Jos. M. Gaites' "The Love Wager" Hasn't Drawn Business. Aborn Bros.' Production, "Chimes of Normandy" Temporarily Laying Off. "The Yoke" and "The City" Quit on Road

Fritzi Scheff in "The Love Wager," under the direction of Jos. M. Gaites, will close her season in Altoona, Nov. 2. The company has been notified that the tour will be brought to a close at that time.

Miss Scheff has been starring under Mr. Gaites' direction under a salary and percentage arrangement. Business has not been good.

"The Chimes of Normandy," which the Aborns first produced in Brooklyn with Vinie Daly featured, will lay off next week, but will not close, as reported.

The show, now in Baltimore, will resume its season at Newark Nov. 4. It will be strengthened during the layoff.

"The City," which the Shuberts revived and sent out on the road a few weeks ago, failed to show the box office results desired and the show was closed in Indianapolis last Saturday.

Canton, O., Oct. 23.

"The Yoke" closed here Oct. 19.

BRADY STARTS PRINCESS.

Chicago, Oct. 23.

"Bought and Paid For" opened at the Princess Monday night inaugurating William A. Brady's tenancy of the house. There was a large and enthusiastic audience present and the piece found immediate favor. The local scribes gave generally favorable criticisms.

"The Blue Bird" began its engagement at the Garrick on the same day and was also greeted by a good house.

BYRON IN MUSIC HALL.

Frank Byron (Byron and Langdon) has been placed under contract by Weber & Fields. He may be found in the Music Hall show, though a part in the recasted "June Bride" is apt to be his assignment with the firm.

"The June Bride" will again be sent out when press of other matters of Weber and Fields is relieved.

BAD BUSINESS THIS WEEK.

Show business in New York fell with a thud this week. The coming election and the meagreness of the transient crowd in town just now were given the credit for keeping the box offices at low pitch.

"WOMAN'S WAY" REHEARSING.

"A Woman's Way" by Thompson Buchanan which Jos. M. Gaites will produce, starts rehearsals under Buchanan's direction to-day (Oct. 25). The piece may be renamed before its premiere is made.

"LOOK WHO'S HERE!" WASN'T.

Philadelphia, Oct. 23.

The new musical comedy, "Look Who's Here!" wasn't Monday night. The rewritten western piece, "Next,"

the work of Rida Johnson Young, Paul West and Jerome D. Kern, was scheduled to get going to-morrow night in the Adelphi if it can be whipped into shape by that time.

MACGREGOR'S DIVORCE CASE.

Florence MacGregor has commenced action for a divorce against William MacGregor. The MacGregors were formerly in vaudeville. Margaret Finley, a non-professional, is named as co-respondent.

PICTURES BEAT CHEAP SHOWS.

Chicago, Oct. 23.

James Wingfield, booking manager for the Central States Amusement Co., reports that the business now being done in the one-night stand districts in Illinois, Iowa, Wisconsin and Michigan is by cheaper vaudeville and the higher priced attractions.

Melodramas and the cheaper road attractions are not meeting with success.

The call is for good attractions at \$1 and \$1.50.

KEEPING AUTHOR SECRET.

Charles Klein denies he is collaborating with George V. Hobart on the dramatization of the "Potash & Perlmutter" stories to be produced by A. H. Woods.

At the Woods office Martin Herman, general manager, verified the denial, but declined to state who is making a play of Montague Glass's tales from life.

ONE OFF; ONE ON.

The "Gay Matilda" show which Baker & Castle expected to play the one-nighters will not go out.

Chas. F. Gordon is producing "The Sign of the Four" for the country time. It is a Sherlock Holmes story.

"PET" SHOW RENAMED.

A. H. Woods will call "The Pet of the Petticoats" "Exceeding the Speed Limit" when that show is produced by him for the first time, at Boston about Nov. 18.

Besides Carter DeHaven in the piece, there have been engaged, it is reported, Dallas Welford and Elizabeth Murray.

SECOND DIVORCE SUIT.

Mrs. Rella Abell Armstrong, wife of Paul Armstrong, playwright, has once more filed suit against her husband for divorce. Two years ago she instituted divorce proceedings in Maryland and was awarded alimony of \$300 a month pending the trial. A reconciliation was effected and the suit was never tried.

The Armstrongs were married in London, July 24, 1899. They have three children.

MINERS' DICKERING FOR SITE.

It was reported this week the Miners were dickering for a Harlem site to build a new theatre, intending to use it for stock purposes.

ARDEN IN NEW SHOW.

Edwin Arden is to appear shortly in a new play under the direction of a New York company. Rehearsals will start Nov. 5. Among those signed for his support is Margaret Lee, late of the Poli stock, Washington, D. C. Arden was last seen here in O. U. Bean's "An Aztec Romance" production.

After two weeks' rehearsal the Arden show will be given an out-of-town premiere Nov. 19, and brought into New York later.

"WHAT AILS YOU?" TITLE.

Henry W. Savage has decided to call the new Rupert Hughes farce, "What Ails You?" and will get it in shape for a November opening. Among the principals will be Margaret Skirvin. The first title of this farce was "Well, Well, Well!"

BRILLIANT PERFORMANCE.

London, Oct. 23.

Mme. Sarah Bernhardt in "Une Nuit de Noel," plays a vivandiere in the Reign of Terror and gives a brilliant performance.

"LA GRIPPE" GRUESOME.

London, Oct. 23.

Louis Bouwmeester, a Dutch actor, produced a sketch called "La Grippe" at the Palladium Monday. It proved to be a terribly gruesome affair.

JUDGMENT AGAINST EDWARDES.

London, Oct. 23.

Courtice Pounds has recovered a judgment against George Edwardes for \$250 for damages.

PLAY GOOD SUCCESS.

Berlin, Oct. 23.

The new play "Filmzauber," at the Berliner theatre, is a good success and will probably run all season. The style of the play is a combination of comedy and operette.

ARTHUR DEAGON LOANED.

The Shuberts have leased the services of Arthur Deagon, who has signed to appear at the Winter Garden, to Walter Damrosch for the production of "The Dove of Peace," which opens at the Broadway, Nov. 2.

Deagon's contract with the Shuberts is for ten or more weeks, play or pay, with an option on next season at an increased salary.

SMALLPOX OUTBREAK.

Barre, Vt., Oct. 23.

Due to an outbreak of smallpox, all the theatres, churches and schools have been ordered closed by the local board of health, in Barre city and Barre town.

GOOD NOTICES FOR "FOLLIES."

Ziegfeld's "Follies" opening at the Moulin Rouge Monday night had the majority of the papers with it Tuesday. Two or three of the dailies "went after" the show, but in the main the notices pleased the management.

PLAY FROM NOVEL OF '70'S.

Atlantic City, Oct. 23.

At the Apollo Nov. 7 Sam Wallach will present "The Indiscretion of Truth" by J. Hartley Manners. The play was tried out last spring by Robert Edeson but was withdrawn as Mr. Edeson did not believe his role was a stellar one—the character dying before the piece was over.

The show is a liberal adaptation of Wilkie Collins' story "Man and Wife," a sensational novel of the '70's. At that time it was said to have been badly dramatized, but brought Clara Morris to the fore as an emotional actress. Mr. Manners' dramatization does not follow the novel literally.

The cast is headed by the English actor Frank Kemble Cooper. Others are Walter Hampden, George Barnum, Henry Mortimer, Richard Purden, Dan Collyer, Mrs. Thomas Whiffen, Muriel Starr, Ann Merideth, Olive Stanley, Violet Cooper.

David Belasco has already announced a production entitled "Years of Discretion," to open Nov. 4 at Syracuse. Nov. 18 the piece is due to start an engagement at Power's, Chicago, coming into the Republic, New York, Jan. 4.

"DINGBAT FAMILY" CAST.

"The Dingbat Family," book by Mark Swan, will travel over the Stair & Havlin time, opening at Paterson, Oct. 28 and playing the following week at the Grand, Philadelphia.

In the new Leffler-Bratton production will be Richy McAllister, William Pruette, Jr., Richard Milloy, Bobby Wagner, D. J. Murphy, Olga von Hatzfeldt, Hazel Rice, Ward and Culhane, Vera Burt, Nina McAllister, Petite Sisters.

"RANSOMED" A DRAMA.

"Ransomed," a drama collaborated for the stage by Theodore Burt Sayre and Cleveland Rodgers, has its premiere at New Haven, Nov. 8. After a short road tour it will be brought into New York late in November. John Cort is producing it.

EARL BURGESS MANAGING.

Earl Burgess has succeeded the late Billy Warming as manager of the Primrose & Dockstader's minstrels. The show is playing Pennsylvania this week.

JOIN HOFFMANN SHOW.

Boston, Oct. 23.

Henry Lewis, the German comedian, and the Yocarrys, acrobats, have joined the Gertrude Hoffmann Revue.

"HAVANA" AT ACADEMY.

The next musical comedy revival at the Academy of Music is slated to be "Havana," the former Jimmy Powers Casino piece.

The Academy will hold "The Red Mill," opening Monday night for a couple of weeks or longer. It is said "Havana" has already been placed in rehearsal, and that new musical pieces (to the 14th street section) will rapidly replace one another on the Academy's stage.

PENN. STRICT ON EXCESS; GOING AFTER OFFENDERS

Railroad Brought About Arrest Last Week for Under-Marking Excess Weight on Theatrical Baggage. Will Not Stand for it, Road Officials Say.

Managers of companies having occasion to use the Pennsylvania are paying for every ounce of excess weight. The Pennsylvania has a new ruling which it is enforcing to the letter anent excess baggage rates. Violations will result in prompt arrests.

One manager wrote into his New York firm the railroad was keeping such a strict watch that the managers are making sure that all excess is paid regardless of the instructions from headquarters to economize.

The Pennsylvania last week caused the arrest of one manager for cheating.

SHOW GIRLS LOSE JOBS.

Eight girls of the chorus of "The Girls from Stageland" have severed connections with the show as a result of delay in attending rehearsals.

ACTORS' FUND MOVING.

After Nov. 1, the Actors' Fund New York headquarters will be in the Longacre Building, Broadway and 42d street.

"NO. 2" "EASY MONEY."

Leigh Morrison, of the Morrison-Brewster Company, elated with the success of his "Easy Money" show, will send another company on tour through the western states, opening early in November.

WESTERN RIGHTS.

Daniel L. Martin, of Chicago, after a two-weeks' stay in New York, has completed some of his new show plans. He has secured the rights from Joe Weber for "Alma," and will revive it in the west early in November.

Martin also secured the western rights for "Freckles" from A. G. Delamater and will put out a new company Thanksgiving Day.

ALCAZAR TRANSFERRED.

San Francisco, Oct. 23.

The transfer of the Alcazar theatre property has been recorded. The purchasers named are the Alcazar Improvement Co. (Belasco & Mayer). Purchase price named is \$55,000.

GERTRUDE BRENNAN ENGAGED.

Los Angeles, Oct. 23.

Gertrude Brennan has been engaged to play the prima donna roles with the Monte Carter-Jules Mendel company here, opening Monday.

TYRONE POWER ON CANADA.

Montreal, Oct. 23.

The company headed by William Faversham gave a realistic portrayal of "Julius Caesar" before a large and critical audience Monday night.

In an interview in the papers, Tuesday, Tyrone Power, of the organization, says he regards Montreal audiences as the most cultured on this continent, not excluding New York.

He professes to be in favor of a Canadian national theatre and cannot see why we should be dependent on other countries for plays and players.

All of which would appear to be in the nature of uncommonly good press work.

JUST BILLING.

Margaret Neville and Frank Dae, who have been featured with Klimt & Gazzolo's "The Little Tenderfoot" company, quit the troupe at Newark Saturday night.

They were under the impression that they were still featured when on a recent stand in the south they piled off the train and found new paper billing Ethel Wicham, the child actress.

SUNDAYS NOT SO GOOD.

Jules Eckert Goodman's "The Point of View" will have its initial presentation at the 48th Street theatre this afternoon (Friday).

The piece was originally announced for Sunday evening performances under the auspices of the Playhouse Sunday Club, but with the arrest of Sydney Rosenfeld as head of the Federation of Theatre Goers which gave a Sunday evening performance at the Elliott a fortnight ago and was haled to court as a Sabbath violator, little or nothing has been heard of the Sunday Club.

GENERAL EMERGENCY "JEFF."

As the role of Jeff cannot be understudied by any other member of the cast, Gus Hill keeps an emergency "Jeff" in New York at all times to jump in to any one of the six companies touring in "Mutt and Jeff." This precaution has saved a number of performances up to date.

TWO HAMILTON PLAYS.

"Wild Rose," by Cosmo Hamilton, will probably be produced during the present season by Werba & Luescher. The American rights to the piece were secured by the firm through Walter Hast. William Greet has the English rights.

Another Hamilton piece that will get a New York presentation this season is "Plain Brown," to be produced by Weber & Fields or William Morris. Cyril Knightly, now in "The New Sin" at Wallack's, will probably be seen in the leading role.

LEGIT OPPOSISH ENDS.

Chicago, Oct. 23.

There is no more opposition between the K. & E. and the Shuberts in Moline, Ill., and Davenport, Ia.

The Moline theatre in the former place and the Burtis in the latter are booking attractions of both sides.

The Barrymore, Davenport, is playing vaudeville; Grand, Moline, is closed.

"BARNYARD ROMEO" REVIVED.

Syracuse, Oct. 23.

The Annette Kellermann Road Show under the management of William Morris, played at the Weiting the first three days of this week, coming in here from a week of one nighters through Pennsylvania where the show did very big business. From here the croupe goes to Rochester for the remainder of the week, opening at the Teck, Buffalo, Monday, for the full week.

It is said Morris will revive "The Barnyard Romeo" and place it with the Kellermann show after Buffalo. The piece was the "Chantecler" travesty put on at the American Roof, New York, some summers ago.

Either Jeff de Angelis or Joe Cawthorne will play the title role. Morris is dickering with both comedians for the part. De Angelis has played a few weeks with "All at Sea" in western vaudeville.

The Kellermann show will lay off after the Buffalo engagement. When reopening "The Barnyard Romeo" will be the end of the performance, which will open with "Undine," the Kellermann sketch. An olio will separate the two pieces. Ben Teal will stage the revival.

SWITCH IN TOLEDO.

Toledo, Oct. 23.

The new Washington theatre, it is reported, will play the Shubert attractions instead of the Garrick, when it is completed. The Garrick is said to be slated for rebuilding for office purposes.

RANKIN-DREW CO.

Los Angeles, Oct. 23.

McKee Rankin, with Margaret Drew and Co., had a successful opening at the Mason Monday. Carrie Clark Ward and Lloyd Ingraham, late of "The Home Plate" company, have joined the Rankin troupe.

"LOOP" SHOWS UNCHANGED.

Chicago, Oct. 23.

Few changes are noted in the bills in the "loop" district for this week.

The Lyric is now eliminated as a first class house and the Princess opened under the control of William A. Brady with "Bought and Paid For." "The Blue Bird" went to the Garrick where it will remain for three weeks. "The Man Higher Up" at the Olympic has been doing a growing business. Other houses have all been experiencing substantial gains in receipts.

"THE ROSE MAID" ABROAD.

Werba & Luescher are contemplating sending "The Rose Maid" to London next year.

The English presentation will in all probability be made in conjunction with William Courtneidge, the English manager, or possibly Mr. Courtneidge may make the production himself through securing the English rights from the American managers.

"THE PRICE" WEST.

Chicago, Oct. 23.

"The Price" will open at Springfield, Ill., Nov. 15. Clarence Bennett is manager; Fred S. Wertheimer, business manager. The show will play in Illinois, Iowa and Wisconsin.

WIN IN SOUTH BEND.

South Bend, Oct. 23.

The wisecracks who opined Wright Huntington's stock company would be a bloomer at the Auditorium were wrong. Last week business was immense and a big advance sale gives the company renewed assurance that South Bend wants stock.

PETITIONING POSTMASTER.

The traveling actor and vaudeville artist is being asked to attach his signature to a monster petition asking Postmaster General Frank H. Hitchcock, Washington, D. C., that he issue an order to all postmasters continuing the delivery of mail on Sunday to hotels and theatres.

This petition was gotten up by a special committee of commercial travelers at the Hotel Ponchartrain, Detroit, Oct. 6 of which Billy B. Van has been chosen chairman.

LONG BUILDING DELAY.

Philadelphia, Oct. 23.

The new theatre for first class attractions, to be built at 16th and Walnut streets by Samuel F. Nixon, of the Nixon & Zimmerman firm, but which will be built and operated separately by Mr. Nixon, can hardly be started before the end of next year. A lease has been taken by a large jewelry firm for the main store now on the property. It is denied that the plan to build a theatre has been given up.

LOUISE RANDOLPH IN REP.

Chicago, Oct. 23.

Louise Randolph, who played a short season at the Marlowe, closing there when the theatre went dark because of poor attendance, has decided to take a repertoire of her plays on the road.

Ian McLaren, leading man during the Marlowe engagement, will go on the road with her.

REOPENS "GIRL WHO DARED."

LaSalle, Ill., Oct. 23.

F. A. Wade's "The Girl Who Dared," with twenty-eight people, opened its season here Oct. 20 to two big houses. The executive staff is Ed. F. Seamans, advance; Herbert J. Carter, manager, and Jack Anthony, treasurer.

Wade will send out an eastern company soon after election.

NEW SHOW FOR NEW ENGLAND.

The new musical comedy, "Seven Hours in New York," by Matthew Ott will be produced by Lambert & Wee. Its premiere is to take place election day near Boston.

Irma Croft has been engaged as prima donna. The show, with thirty-five people, will play New England and Canada until after the holidays.

MUST CHANGE NAME.

The name of the new Moss & Brill pop vaudeville theatre at Broadway and 146th street will be changed from the one first proposed, Lafayette, to Hamilton.

There is a "Lafayette" theatre at 7th avenue and 131st street. A request to call the new house something else was ignored, the theatre being operated by a corporation known as the Lafayette Amusement Co.

STAGE LOSES BLANCHE BATES BY MARRIAGE TO DENVER MAN

**Belasco Star's Wedding in December Ends Stage Career.
Mr. Belasco Interposing No Obstacle, Though
Has Contract With Her**

Blanche Bates will retire permanently from the stage—in fact she has already done so. She reached this termination simultaneously with her decision to marry George Creel, police commissioner of Denver, formerly a well known newspaper man of that city. Creel held important positions on the Post and Rocky Mountain News in Denver.

The utmost friendliness is said to exist between Miss Bates and David Belasco, with whom she is under contract, and who would place no bar in her path to conjugal felicity.

NEW "42D STREET."

West 44th street, between Broadway and 8th avenue, seems doomed to become another "42d street" in the theatrical world.

Four theatres are now located on the block, three unfinished. The new Shubert house will probably open in February. It will have capacity for 1,200. No name has been selected. The Weber & Fields Music Hall, across the street, opens next month. The Little theatre is but a step away, now housing an attraction. Adjoining the new Shubert theatre is the Ames, seating around 800. It will likewise be finished during February. No piece has been chosen for either of the two new theatres, both under the Shuberts booking direction.

Another new one, Princess, on West 39th street, also Shubert property, will not open much before Dec. 1, if at that time. Annie Russell is awaiting the completion of that theatre, to appear there in a series of performances.

"SWEETEST STAR ON EARTH."

Portland, Me., Oct. 23.

Alice Lloyd had a birthday here Monday. At the Lafayette Hotel she was presented with a loving cup, on which was inscribed: "To Alice Lloyd From 'The Little Miss Fix-It' Company, The Sweetest Star on Earth."

BEULAH DALLAS MARRIES.

Richmond, Oct. 23.

Oct. 15 at Chillicothe, O., Beulah Dallas, with the western "Fortune Hunter," and Howard E. Stahler, manager of the company, were married.

XMAS DAY OPENING.

A. H. Woods' production of "Potash & Perlmutter" is scheduled to open Christmas Day. The cast has not been recruited. Several people are being considered.

CORT'S 46TH STREET OFF.

The refusal of a tenant to vacate the property on 46th street on which John Cort held an option and had decided to build has called all activities in that direction off for the present. The tenant in question has a three years' lease and declines to give up.

Cort has announced the opening of the new Cort theatre, West 48th street, for Nov. 25, with Laurette Taylor in "Peg o' My Heart. He had planned to call the other downtown house the Illington. Another site may be procured later.

FURTHER CHICAGO SHIFTS.

Chicago, Oct. 23.

Several changes have been made necessary in the office forces of the Shubert theatres in Chicago by reason of the shifting of the Lyric from Shubert control.

Con Hecker, from the box office at the Lyric, is at the American Music Hall. Milton Kusel will remain at the Princess, now under the management of William A. Brady.

J. A. Reed, formerly manager of the Lyric, will probably return to New York or take a position as manager on the road for one of the Shubert shows.

At the conclusion of the engagement of "The Military Girl" at the American Music Hall, extensive changes will be made in the house. It will probably be called the Winter Garden. It is now planned to bring Gertrude Hoffmann in "From Broadway to Paris" to the American later in the season.

All the big dramatic attractions of the Shuberts will be played at the Garrick and the musical offerings at the American Music Hall.

Lina Abarbanel will come to the Garrick Nov. 10 in a new piece called "Miss Princess." This will be at the conclusion of the run of "The Blue Bird," now there.

DIVORCE ACTION FIRST.

Marjorie Moreland, the alleged alienation of whose affections by Nat C. Goodwin has caused the latter to be named in a damage suit instituted last week by her husband, Charles Doughty, of San Diego, has been stopping at Goodwin's summer home in Ocean Park, near here, since his boating accident last summer.

The report of the civil suit for \$25,000 damages has developed the fact that about a month ago Miss Moreland caused a suit for divorce to be instituted against her husband in Baltimore, her home city, and where she married eight years ago. Her separation from Doughty is said to cover a period of four years.

Since the dissolution of the marriage ties between Goodwin and Edna Goodrich, his new leading woman has been mentioned very prominently as a probable choice in event of the famous comedian's contemplation of a fifth marriage.

JOHNNY JOHNSON FAIR.

London, Oct. 23.

Johnny Johnson opened at the New Cross Empire Monday and did fairly.

WEBER CIRCUIT CHANGES.

L. Lawrence Weber stated this week that there remained sixteen weeks of time on his circuit. "I have found," said Mr. Weber, "that melodramas seem to be the most in favor, and shall gradually shape the shows on the circuit toward that form of entertainment."

The "Alma" piece on the Weber time will close its pop circuit tour on Nov. 2 at Milwaukee.

Louis Stern's "Red Head" permanently retired from the show field Oct. 7 at Alton, Ill. It started off on the Weber Circuit.

Frank Gersten denies that the Prospect (Bronx) is due for a whirl on the Weber pop time. He says the Prospect stock company is going to stick at that house permanently.

STELLA MAYHEW'S PLAY.

Lew Fields' next production after the launching of the new Weber & Fields' Music Hall will be "The Singing Teacher," with Stella Mayhew as the star.

The piece has to do with a fake music teacher who imposes on his pupils with a new "bunk" method of voice culture. The part of the teacher was to have been originally taken by Fields himself, but this has now been abandoned.

The score by Edmund Eysler was used for "The June Bride." New music is being written.

The book is an adaptation from the German.

LEWIS HOOPER, FREE LANCING.

In contradiction of the prevailing impression that Lewis Hooper in his capacity of stager devotes his time only to productions put on by Jesse L. Lasky, Mr. Hooper is at present fixing up the "My Best Girl" show at the Park.

Although Mr. Hooper has placed many of the Lasky acts on the vaudeville stage, he is a free lance as far as his professional services are concerned.



BLANCHE WALSH.

Now playing vaudeville under the direction of Arthur Hopkins, in "The Countess Nadine." Miss Walsh will remain in the two-a-day throughout the current season.

SHOWS IN PHILLY.

Philadelphia, Oct. 23.

The sudden change back to warm weather or something else unknown hit the business a hard rap Monday night. Almost every house in town suffered. The exception was the Montgomery and Stone and Elsie Janis show, "The Lady of the Slipper," which is doing great business at the Chestnut St. Opera House. This is its final week there.

Robert Hilliard in the new detective play "The Argyle Case," opened well at the Broad. It is a regular "Old Sleuth" piece, the Anna Katherine Green and Sherlock Holmes kind rolled into one, forceful in theme, strong situations and the story well constructed. Hilliard has a congenial role and does splendidly. Alphonse Etcheir, Gustav von Seyffertitz, Selene Johnson, Stella Archer, Agnes Everett and Amy Lee, a Philadelphia favorite of former stock days, give excellent support. The piece opened to a filled house, though there was a suspicion that paper had been freely distributed. The play was well received and is pronounced a hit.

A George M. Cohan show without George M. Cohan, does not seem to meet with popular favor here, probably the reason why "The Little Millionaire" opened to light business at the Forrest, with little evidence of improvement during the week.

"Gypsy Love" at the Garrick; "Dove of Peace" at the Lyric and "Louisiana Lou" at the Walnut, held over. The latter show is doing fairly good business. The others are pulling very light.

WEEK IN FRISCO.

San Francisco, Oct. 23.

The reopening of the American Sunday occurred with capacity business. Armstrong's Musical Comedy Co., fair; current play bad and falling off in attendance is predicted.

"The Rose of Panama" at the Cort is a hit, chiefly on account of Chapine; business is big. Engagement is for one week. "A Romance of the Under World" next week. Paul Armstrong arrived with the company Monday.

Attendance is holding up with "The Woman" at the Columbia. Julian Eltinge opens Sunday.

"In Old Kentucky" is "cleaning up" at the Savoy.

"The Inferior Sex" is proving a weak vehicle at the Alcazar. Better results are expected next week with "The Man From Home."

CHEAPER "NE'ER DO WELL."

Members of "The Ne'er Do Well," which did a flop at the Lyric and followed it up with a bloomer on the road, returned to Broadway this week, after closing Saturday night in Pittsburgh.

It is announced that A. H. Woods has procured the producing rights to the piece from the Authors' Producing Co. and that he will send out a cheaper company at popular prices.

After "The Ne'er Do Well" left New York there were several changes in the cast. Some of the players did double and triple duty. Gertrude Dallas succeeded Katherine Kaelred; Fred Strong replaced Matt Snyder.

WITH THE PRESS AGENTS

Tuesday at the Hudson, Henry B. Harris will present Helen Ware in "Trial Marriage," a new three-act play by Elmer Harris. Miss Ware portrays the part of a young French girl. Prominent in her support, Harrison Hunter, Charles A. Stevenson, Ernest Stallard, Margaret Gordon, Karra Kenwyn, R. H. Hudson, Harry Lillford, Eleanor Stuart and M. Toma.

David Belasco is to give New York a children's fairy play, to be acted by children and grown-ups, which will signalize his fourth production of the season on the night of Dec. 25. Rehearsals of "The Good Little Devil" will begin as soon as Mr. Belasco has produced "Years of Discretion," the new comedy which will follow "The Governor's Lady" at the Republic theatre. "The Good Little Devil" will be played at the Belasco immediately following Frances Starr's twelve weeks in "The Case of Becky," which will terminate Dec. 21. The cast will number forty-five people, half children of various ages. Among the names in the long list are William Norris, Ernest Lawford, Ernest Truax, Henry Stanford, Edward Connelly, Etienne Girardot, Marie Pickford, Wilda Bennett, Iva Merlino, Edwin Griffin, Jeanne Towler and Mrs. Sol Smith. Opening performance will occur at the Broad Street theatre, Philadelphia, Dec. 10.

H. H. Frazee's "Bachelors and Benedicts" has Ralph Herz in the stellar role. Others are Harry Williams, John Flood, Edward Wade, Horace James, Lawrence Eddinger, Warren Cooke, Edna Baker, Grace Goodall, Nena Blake, Regina Connolly, Jane Garrison. It will have its first New York performance at the Criterion Nov. 2. Other productions in prospect from the Frazee shop will be "The Unwritten Law," by Edwin Milton Royle, and "An Enemy to Society," a melodrama by George Bronson Howard and Wilson Mizner. The latter show will be put on in Chicago or New York before Jan. 1.

If extensive billing in advance is any criterion the big testimonial concert at the Hippodrome, Oct. 27 under the auspices of the Wilson & Marshall Theatrical League is bound to prove a hummer. The speakers will be Hon. William Sulzer, Democratic nominee for Governor; Augustus Thomas and May Irwin. In addition to their part a mammoth program will be given by a great army of dramatic and vaudeville talent. Mike Simon has been entrusted with the stage management. The prices range from 50c. to \$2.

Montgomery and Stone and Elsie Janis, after a profitable opening in Philadelphia, make their triple alliance stand at the Globe next Monday night. The attraction is "The Lady of the Slipper," and the way it went over in Quakertown caused the New York ticket speculators to corral everything they could for the opening week here. In the company, besides the stars, will be: Lydia Lopoukova, Douglas Stevenson, Allene Crater, James C. Reaney, Queenie Vassar, Eugene Revere, Lillian Lee, Charles Mason, Vivian Rushmore, Vernon Castle, Peggy Wood, David Abrahams, Florence Williams, Samuel Burbank, Helen Falconer, Harold Russell, Edna Bates.

The Green Room Club held its first smoker Oct. 19. It was some success. A lot of celebs took part in the evening's program.

Annie Russell's Old English Comedy Company, headed by Miss Russell, supported by George Giddens, Frank Reicher, John Westley, Fred Permain, Littledale Power, Edward Longman, Clifford Devereaux, Sidney D. Carlyle, Albert Meltzer, Holland Hudson, Paul Bern, Johnson Briscoe, Beatrice Hereford, Henrietta Goodwin, Rose Bender, Mary Murillo and Mayme Longman, started rehearsals this week at the 39th Street theatre. The first bill, "She Stoops to Conquer," will run for two weeks.

Charles (Pink) Hayes went to Washington Tuesday afternoon to herald the engagement of Margaret Illington at the Belasco there Nov. 4. Miss Illington has been enjoying a much needed rest at Hot Springs, Va. From Washington she will go to Baltimore. A change has been made in her second appearance in New York in "Kindling." In Miss Illington's support will be A. Byron Beasley, Frank Campeau, Frank Camp, Robert Tabor, Ida Lewis, Florence Robertson and Bonnie Maude.

Eulalie Josephine Tynan, a sister of Brandon Tynan, the actor, and Hector Dewhurst MacCarthy, the composer, will be married Nov. 20.

Bertha Westbrook Reid, an actress, has brought suit in the Supreme Court against Albert Plaut, a New York druggist, for \$20,000 damages claiming that his auto run her down and marred her beauty permanently. Daniel Frohman gave testimony in favor of Miss Reid.

A public subscription is being taken by the New York Herald for the purpose of buying a chair that once belonged to William Shakespeare and presenting it to Julia Marlowe when she retires from the stage in 1914. About \$70 has been raised so far.

Robert Miller, known in local theatrical circles, admitted in court this week that he had held up a rich New Rochelle widow at the suggestion of one John Wilmer and helped himself to several thousand dollars' worth of jewelry.

Denial is made that Lillian Baldwin Burnham, the divorced wife of Frederick K. Burnham, the sportsman, was ever on the stage, was friendly with Lucille Verna, the actress. Miss Verna claimed Burnham had married her when he was at Yale but proof to the contrary was established.

David Belasco's auto struck down a messenger boy whom Belasco and his chauffeur picked up and took to a hospital for examination. The boy was only jarred by the machine.

C. P. Greneker for the Winter Garden put over a money maker when he announced a Naval Night for Monday. All captains of the larger ocean-going boats in port were invited. An entire row of boxes was reserved for them. The Garden felt the event by a slight increase in the advance sale for the performance.

The full list of principals and choristers for the Weber & Fields Music Hall show has been announced. The piece will be called "Roly Poly." The librettist is Edgar Smith. The principals besides Weber and Fields are: Marie Dressler, Nora Bayes and Jack Norworth, Frank Daniels, Bessie Clayton, Helena Collier, Garrick, Arthur Aylesworth, Thomas Beauregard, Florence Miller, Parepa Osterman. Eight English ponies will assist Miss Clayton. There are eighty chorus girls and four chorus men. A. Baldwin Sloane is composer. E. Ray Goetz, lyricist. William H. Oviatt, business representative for Mr. Weber; Frank C. Langley, business representative for Mr. Fields, and William Raymond Sill, general press representative. The chorus girls are: Katherine Allen, Sue DuVal, Edith Offutt, Bunny Benson, Gladys Ingraham, Harriet Ledy, Emily Monte, Helen Neilson, Jean Russell, Eloise Rowe, Alice Tallant, May Willard, Lee Wyant, Marean Huben, Irma Dixon, Helena Forrest, Katherine Kerwin, Inez Borrero, Evelyn Westbrook, Elsa Rinehardt, Margaret Cassidy, Josephine Fields, Verna Arnold, Marie LaChere, Laura Hoffman, Eugenie Miller, Dorothy Bertrand, Lillette Boys, Peggy Merritt, Dorothy Atkins, Maude Rowland, Carrie Monroe, Jeanette Singer, Mable Taylor, Lu Taylor, Mary Ellison, Doris Cameron, Marion Baker, Vonnice Hoyt, Violet Jewel, Alleyne Pickard, Tao Howard, Ruth Fields, Hazel Rosewood, Gertrude Rutland, Marie Sherwood, Myrtle Rose, Adelaide Mason, Sylvia Clark, Gertie Moyer, Gertie De Vere, Bertha Lovelace, Frances Wax, Bessie Gaynor, Mary Hastings, Norma Phillips, Lotta Morse, Marie Earle, Laura Gaynelle, Eileen Kramer.

William Gillette is very much wrapped up in the progress of the Progressive Party and took the stump in its behalf this week. His biggest speaking dates are at Baltimore, Oct. 24; Washington, 25th; Pittsburg, 26th; Detroit, 28th, and Chicago, 30th.

Jay Packard, the dramatic agent, was set upon and beaten by three thugs at the Pennsylvania Station entrance Oct. 20. Though there was no attempt at robbery, the agent had his head cracked with a lead pipe joint. No serious developments are anticipated.

John Flood and Edward Wade have been engaged by H. H. Frazee for "Bachelors and Benedicts."

Ada Rehan, who has been abroad eighteen months, returned to New York Oct. 20.

The French Opera Company, 112 strong, reached New York Oct. 20, departing by special train for New Orleans, where it will play three months. Later a two months' engagement will be played in Havana.

"Such a Little Queen," Channing Pollack's play, which Elsie Ferguson used, is to be rewritten by Pollack, Reginald DeKoven and Renold Wolf. The new musical version will be used as a starring vehicle by Werba & Luescher for Mizzi Hajos. It will be produced some time in February.

"MASTER" AT DALY'S.

Instead of "The Master of the House" going on the road after closing its stay at the Lyric Nov. 2, the Julius Steger piece will place itself at Daly's, for two weeks.

The play first opened at the 39th Street theatre. Bernhardt's moving pictures have been showing at Daly's since Lewis Waller gave up the stage there.

FRAZEE SHOW IN CRITERION.

The theatrical map of New York is having some funny lines drawn upon it. Following "Tantalizing Tommy" at the Criterion (opening Nov. 4) will be Harry H. Frazee's "Bachelors and Benedicts." It's not so long ago Mr. Frazee decided to place his productions in theatres of the Shuberts. The Criterion is a Charles Frohman ("Syndicate") house. Mr. Frazee still remains a Shubert ally. His "Ready Money" piece is now at the Elliott theatre.

Another strange line is the booking of John Cort's "The Gypsy" at the Park, to succeed "My Best Girl." The Park is recognized as a Klaw & Erlanger theatre, through William Harris' (who manages it) relations with the K. & E. firm.

The Shuberts, having no available time, New York time in houses acceptable to Messrs. Cort and Frazee found the latter managers placing their attractions to the best advantage.

THREE MATINEES WEEKLY.

Commencing Election Day, "Fanny's First Play" at the Comedy will give three matinees weekly, Tuesday, Thursday and Saturday.

GOING IN "VIOLETTA."

When the "Vera Violetta" show opens, which will probably be Nov. 20, at Baltimore, Lee Harrison and Barney Bernard will resume their roles in the revival for Gaby Deslys.

Adele Rowland, reported as a vaudeville partner for Mr. Harrison, will take to the varieties, it is now said, with Jack Gardner.

DIVA AND GLEE SINGERS.

A concert tour is being arranged through the Aarons' Associated Theatres Agency for Cristetagoni, a Spanish diva, who will travel with twenty-one male glee singers.

The tour is under the direction of Victor Von Kiraly, formerly with Charles Frohman as manager of Billie Burke.

The Spanish girl will be well heralded on the road, several advance men going ahead.

OLD ACTOR VERY LOW.

Latrobe, Pa., Oct. 23.

There is little change in the condition of Charles R. Drake, the veteran actor, severely injured several weeks ago. Drake came here with "Billy the Kid" company and went to a store to purchase a pair of shoestrings. While inside he stepped on a defective trapdoor which caused him to fall and fracture his skull.

Drake was removed to a hospital where examination showed him to have a clot of blood on the brain. As he is in the seventies his recovery is a matter of grave doubt.

The Actors' Fund and Billy Woods, manager of "Billy the Kid," have been contributing daily to Drake's support. He is unconscious the greater part of the time.

ANOTHER MINSTREL SHOW.

Chicago, Oct. 23.

Mahara's White Minstrels will open in Hammond, Ind., Oct. 26. It is a new show, now in rehearsal.

LOOKING OUT FOR THE GIRLS.

Toronto, Oct. 23.

Harry Childs, stage director for Henry W. Savage, issued an edict to the members of the "Merry Widow" company, on their arrival Thursday, directing that they must stop wearing skin tight skirts, bloomers, silk underwear, silken hose and low shoes, while in this cold country. The girls must equip themselves for street wear with old-fashioned underwear, petticoats, woolen stockings and high shoes.

This is part of his order:—"I am against the insane method of dressing that the women in New York have accepted recently. Interfering in non-stage matters is a delicate thing. One has to use his brains. I'll be the goat. I don't want an epidemic of pneumonia in this chorus, and even if the girls think the management inhuman, we'll let it go at that, but we want our girls, all especially trained for this show, to work for us and not for the hospitals."

Threats of a strike were made by the chorus members. Cythia Perot, one of the chorus members, said, "We will keep our money in woolen stockings, but not our legs. If Mr. Childs insists—watch us. You will see."

\$10,000 ADVANCE ROYALTY.

\$10,000 advance royalty paid by George Edwardes of London helped to secure for him from the American Play Co. the English producing rights to "Within the Law," now at the Eltinge. Archie Selwyn, of the Play Co., concluded the negotiations.

The English production will probably be seen by April at the Lyric, London. It is a possibility that Jane Cowl, of the New York company, will be loaned to Mr. Edwardes for the engagement.

OFF THE ONE-NIGHTERS.

"The Little Millionaire," with a route in the south and west over the one-nighters, has been taken off that time for the big city weeks.

BORDINI WITH NUMBERS.

When Bordoni opens at the Winter Garden Monday in "The First Affair," she will also have a couple of numbers during the performance of "The Passing Show."

WEBER'S SELL OUT.

Joe Weber kept tossing a lemon into the air all week. When asked why the juggling feat, Mr. Weber slipped over the info that Weber's theatre was completely sold out for the evening of Oct. 28.

"A Scrape o' the Pen" is playing there. Some Scottish club came around and told Mr. Weber it had more members than the theatre had seats. Joe thought he saw an opportunity to get some of his lost Boston money back. He offered to wager the committee they were wrong. The bet was if the club had less members they must take the entire house anyway at box office prices, but if more people than seats, the committee would win and receive a fifty per cent. discount for buying capacity.

The committee won.

Weber's did \$400 last week over the week before. Mr. Weber says it's a good sign, and he may keep the Graham Moffatt show there over time.

BURLESQUE LEANS TOWARD CLOSER MUTUAL RELATIONS

**Impression Spreading That Eastern and Western Wheels
Will Reach Thorough Understanding Before Present
Season Passes. Indianapolis-Louisville Deal Off.**

An impression is spreading among the better informed burlesque managers that before the present season ends a thorough understanding will have been arrived at between the Eastern and Western Burlesque Wheel officials. In some quarters it is even heard that there may be an amalgamation or affiliation. The latter is considered doubtful however of accomplishment through conditions, though it is reported there would be no violent opposition to such an arrangement on the part of the Western Wheel.

The proposed "switch" or trade of Indianapolis for Louisville by the two wheels is lying dormant just now. It may be permanently off. A hitch arising through some complication outside of these towns postponed the completion of the negotiations until the burlesque officials have apparently given up the prospect of getting together on the two towns.

Other similar transactions whereby either of the Wheels secured cities free from opposition in burlesque have brought the different forces together so often they have grown upon easy speaking terms over business matters relating to their circuits.

While the Western Wheel shows have made a long stride in advancing the grade and quality of shows this season, the business so far on that circuit has not increased proportionately, according to report. This has made the Empire Circuit executives amenable to a proposition to affiliate, it is said, but whether they can reach terms or straighten out a much tangled condition in the cities where both wheels operate is a question to be solved.

"THREE WIDOWS" NEW NAME.

Some changes are being made in "The Gay Masqueraders" (Eastern Wheel). The book has been rewritten and entitled "The Three Widows," with George B. Scanlon and Mark Adams featured.

Countess Hedwig von Mueller, prima donna, will replace Ida Emerson to-morrow night. Harry Hill quits the company and Allen Robinson has been engaged for his part.

KITTY ROSS WINS.

Kitty Ross, the show girl, who brought suit for damages against Max Spiegl for violation of contract, was given judgment in the New York city courts this week for \$959.68.

The O'Brien-Malevinsky firm represented Miss Ross, while T. F. McMahon defended Spiegl's case. It is understood that Spiegl will appeal.

CENSORS ON TOUR.

The censors of the Western Burlesque Wheel are on a tour of the circuit this week. Last week they made a trip to Philadelphia to look over the Empire there and inaugurate certain changes in the method of man-

agement designed to attract more patronage.

They returned early this week and left for the middle west, where several of the second class shows under the new classification have demanded a review with the hope that they will be admitted to the first division and so be in line for the new \$1,400 guarantee. No changes in the classification as announced in VARIETY last week have been made public, but it is not unlikely that there will be changes.

BLANCHE BAIRD ILL.

Philadelphia, Pa, Oct. 23.

Blanche Baird, the "Tailor-made Girl" with "Stars of Stageland" (Western Burlesque Wheel), was taken ill while playing the Trocadero last week.

An X-ray disclosed an affection of the kidneys and an operation was arranged to be made at Baltimore this week. Miss Baird will be forced to rest for a short time. A new leading woman will be secured.

GRIEVES CO. CLOSED.

Washington, Oct. 23.

The John Grieves stock company closed last week owing to bad business. The abrupt termination found the vaudeville acts with the company out of funds. The company may reopen in about a fortnight.

WASH MARTIN IN PHILLY.

Philadelphia, Oct. 21.

One of the changes made by the governing board of the Empire Circuit (Western Burlesque Wheel), which has assumed control of the affairs of the company, is to transfer E. J. Bulkley, manager of the local Empire, to the Empire, Brooklyn, and place Wash Martin in charge of the house here.

It has been a long and hard fight to make business at the Empire. Last season it was impossible to get results because of the poor quality of the shows. With the general improvement on the Western Wheel this season business has picked up steadily, and while the house is not on a paying basis yet, the Empire Circuit people think well enough of the chances to make it so that the work will continue.

NEW ENGLAND WEEK FILLED.

The Eastern Burlesque Wheel has filled the lay-off on the week that took in Bridgeport, Conn., for the final half. The Hyperion, New Haven, will start holding the Eastern attractions for the first three days, commencing Nov. 11.

With the addition of the Lumberg, Utica, to the other end of the Syracuse stand, the Eastern Wheel is left with only one open week, an unavoidable one, from Omaha to Chicago.

WEBER EXONERATED.

Three actions instituted against L. Lawrence Weber through the Columbia Amusement Co. were withdrawn last week, following the failure of George D. Josephs, an attorney, to produce evidence he had stated to the Columbia officials he had against Mr. Weber in connection with the latter's activities in behalf of the Eastern Burlesque Wheel.

The suits had been commenced at the instigation of Mr. Josephs, who joined with the Columbia's attorneys in drawing up the complaints.

The matters involved arose about the time Mr. Weber severed his relations with burlesque. A great deal of "spite work" was evident among Eastern Wheelmen at the time. It was reported the actions against Weber were the outcome of this soreheadedness.

CARLE-WILLIAMS' SHOW LEAVING

Chicago, Oct. 23.

Richard Carle and Hattie Williams, appearing in "The Girl from Montmartre" at the Chicago Opera House, will go on the road after Nov. 10.

It is not definitely settled what show will follow in, here. There is a rumor "The Siren" (Donald Brian) will be the attraction.

BOSTON OPERA SEASON.

Boston, Oct. 23.

Extensive preparations are going on for the fourth season at the Boston Opera House. Sixty-eight soloists have been engaged. Of this number twenty-four will be new, never heard here before. Sunday concerts will be a prominent feature of the coming season in local grand opera.

Joseph Urban has been engaged as general stage director. The chorus is to consist of 125 young women, all Americans. They are products of the Boston Opera House school. Mme. Cecil Tryan has been engaged as the premiere dancer. Twenty-nine operas are on the list for the coming season. Seventeen are in Italian, nine in French, two in German, and one in English.

"WHIP" IN FOUR CITIES.

"The Whip" will be played only in four American cities this season. Opera houses in each town will hold the massive production.

The Manhattan, New York, will stage the show, perhaps opening Nov. 11 or a week later. It may be necessary to close the Manhattan a week for proper rehearsal. A side wall has been removed to admit some of the props.

Philadelphia, Chicago and Boston are the other places where the English melodrama will go to. In Chicago the show will appear at the Auditorium, following the opera season.

Several offers to take moving pictures of the play have been received by Comstock & Gest, who are producing the piece. One bid was for \$50,000 from the American Famous Players Film Co. Other offers are being considered. The piece will be photographed upon the completion of its American stay.

SAVAGE, SILENT PARTNER.

More or less mystery surrounds the production of "The Stronger Claim," the new play by Margaret Turnbull, which will have its initial presentment at Lancaster Nov. 2, with a week each in Washington and Philadelphia, after which it is designed to bring the piece into New York for a run.

Richard Bennett is given credit for having organized the company and making the production, which is to be a rather pretentious one and have an important cast. The leading parts will be played by Edith Wynne Mathison, Tim Murphy, Alice Johnson, Lee Kohlmar, Margaret O'Neill, Master Macomber, Salvatore Zito and Mr. Bennett.

The name of Henry W. Savage is not mentioned officially in connection with the enterprise but those on the "inside" declare that he is financing the venture and that his reason for not having it presented under his direction is that he proposes to bring it into a "Syndicate" house in New York. This, however, would seem to be a trivial subterfuge as Mr. Savage has heretofore maintained an independent attitude with regard to his bookings.

Mr. Bennett is conducting the rehearsals in addition to having the leading male role.

It is understood Bennett has cut loose from the Liebler management, and will hereafter be in the producing end himself, with Henry W. Savage a silent partner in his theatrical ventures.

For the present Bennett has his offices at the Savage sanctum on 45th street.

BREWSTER BLOCK IN DEMAND.

So many applications are said to have followed the posting of the sign reading "To let for theatrical purposes" on the Brewster Block, that the sign was taken down this week.

The estate controlling the property at Broadway and 47th street is willing to erect two theatres upon the site. A manager who lately communicated with the agents was informed that for \$125,000 yearly he would be given a theatre seating 4,000 people. The real estate men said they wanted to ascertain if the Broadway stores could be rented in advance and at what figure before closing. The manager offered \$110,000 rental for the property and agreed to deposit one year's rent in advance.

The other day the prospective lessor learned he could not have a house seating over 2,800. This chilled his ardor for the location. In addition to the 2,800 capacity theatre, there is room on the plot to erect another, but smaller theatre.

TWO PRODUCTION ENGAGEMENTS

Two production engagements were entered this week by Burton Mank, of the Fred C. Whitney Producing Co., which is engaging the people for the several Whitney productions.

Dolle Dalnert, the French woman, who appeared in the early days of "The Social Whirl" at the Winter Garden, has been secured for the "Baron Trenck" reproduction to go out in about three weeks. Luba Meroff, a "single" from vaudeville has also been taken under contract by the Whitney office to assume a role in "The Wild Goose."

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Denver, Oct. 16.

Editor VARIETY:

Would like to inform you that the real Cesare Nesi is not "fooling around," on the contrary I am very busy on the Orpheum Circuit, besides, the future looks very bright so I may not have to "go back to the woods" so soon.
Cesare Nesi.

Chicago, Oct. 19.

Editor VARIETY:

The report in VARIETY from Oakland that Thos. J. Culligan and Arthur Hockwell will put out "Uncle Josh Spruceby" must be an error. No arrangement has been entered into with me and any presentation of the piece is piratical and unsanctioned.
Dave B. Levis.

St. Louis, Oct. 18.

Editor VARIETY:

Last week at the Grand, Hamilton, booked by Gus Sun, there was a James H. Cullen listed on the program. I have never played the Sun time, and am now on the Orpheum Circuit.

They called me James H. Cullen right after I was born. I have been using it ever since, on the stage and off, so others might leave the name alone, even for billing purposes.
James H. Cullen.

DOC STEINER'S PETITION.

Harry Mock has a petition on behalf of Doc Steiner, raising a fund to release Doc from an ink-drawn prison that has been sketched around the picture of the foreign agent. The picture heads the petition, and was taken on a clear day, when the Doctor resembled himself.

So far Mr. Mock has received in writing signatures guaranteeing to furnish horse-shoes, crow-bars and various other things useful to a man of Doc's prominence. Several of the signers have expressed their opinion of Doc on the petition in more or less flattering terms.

JULES MURRY ILL.

Jules Murry, the booking chief of the Shubert attractions, is quite ill.

THE ORIGINAL "GUY."

Thomas J. Gray is heart-broken. And thereby "hangs a tale." He wrote the new act for Rube Marquard and Blossom Seeley, in which the famous ballplayer and turkey trotter will be headlined at Hammerstein's next week. Tommy was informed Hammerstein's would get out a special three-sheet containing not only the names of the performers, but carrying also that of the author. At last fame was his'n. Heretofore Gray has been employed to write for people of such limited reputation as Gus Edwards et al. Tuesday the three-sheets appeared, carry-

ing the line: "Book and lyrics by Thos. J. Guy."

After recovering consciousness Tommy repaired to a printing office and, at his own expense, had strips printed with his name properly spelled and personally pasted them over the "Guy" portions of the three-sheets.

COMPANY TOO EXPENSIVE.

Jersey City, Oc 23.

Actors and actresses who gained their prestige on Broadway failed to give the S. R. O sign a run for its money at the Orpheum here and a re-organization of the company has been effected by the men behind the stock enterprise.

The players were given an eight weeks' guarantee which expires tomorrow night. When word that a complete change would be made in the Orpheum Players the report sped the house would close. The stock policy will be continued but with a lower salaried company.

THIESE'S SECOND TRY.

Mortimer M. Thiese is dickering with the "big time" for the character sketch which he tried out not many months ago and then abandoned.

Thiese's organization is complete. The act had a tryout last week in Brooklyn. Now it is only a matter of getting together on the salary question.

OBITUARY

The wife of Frank Conlan, the dramatic agent, died suddenly last Saturday morning at her home in New York of heart trouble.

Robert H. Hazard, a brother of Grace Hazard, died in Washington, Oct. 19, of heart disease. He was for years dramatic critic of the St. Louis Globe-Democrat. Deceased was 43 years old.

New Orleans, Oct. 23.

A cable report of the death of Mme. Madier Du Montjau, formerly Etta Roehl, of this city, was received here Sunday. Mme. Du Montjau died in Paris, where she has been residing for several years. She rose to operatic eminence and was a favorite in many of the European capitals.

Chicago, Oct. 23.

Rube Taylor, manager of the Moline theatre, Moline, Ill., died Oct. 15. He was formerly at Rock Island.

Mrs. Lehrberg, mother of Mrs. Charles K. Harris, died in Chicago Oct. 22. Mr. and Mrs. Harris left at once to attend the funeral.

DAMAGE TO ONE NIGHTERS.

(Continued from page 10.)

towards carrying out this scheme you may care to give."

The tendency here noted is by no means confined to Pittsburgh. Three or four years ago the press representatives of the leading managers could not peddle pictures or legitimate news matter to the big newspapers around the country. Now they have trouble keeping up with the demand, which has extended to the magazines, illustrated weeklies and even to publications specializing in other branches. Coincidentally the fake stories about milk baths and the like are done for. The stage has become a real source of real news, and as such is growing in interest every day.

Again the Price Question.

It is a very interesting experiment that George C. Tyler is making at the Century theatre, where the prices have been reduced. And, as the Englishman said, "to make it more difficult," Charles B. Dillingham comes along with his new piece at the Globe theatre and announces that he will increase his admission scale to \$2.50 as the top figure.

Mr. Tyler holds that the high cost of living is affected by theatre prices. Mr. Dillingham remarks that if Montgomery and Stone were at the head of one company and Elsie Janis at the head of another, the public would pay \$4 to see them, instead of getting the whole bunch at \$2.50. Now, if both managers win out, what do we establish on the price question?

It has always appeared in New York that when the public wanted a play the most expensive seats were gobbled up first. Yet theatres like the Grand Opera House have made fortunes exhibiting Broadway shows at Eighth Avenue prices. Sothern and Marlowe draw \$2,000 a night at the Manhattan Opera House at cut rates, but could not do it on Broadway at \$2 a seat. So here we have it and don't have it, and New York remains the unsolved enigma.

Heroine Refuses Marriage.

The Jules Eckert Goodman play, "The Point of View," to be produced at the 48th Street theatre this afternoon for the first of a series of five special matinees, raised a great upheaval of discussion when it was presented in Philadelphia a few weeks ago. The young woman who is the centre of the story refuses to marry the man who has wronged her and wishes to atone for his act. She holds that his proposition is based on a sense of duty and not love, and that such a union would be, if anything, more sinful than the original misstep. She goes her way, after a most stirring and effective dramatic scene.

Here is something new in the line of stage complication, and a very interesting question it is, giving a big subject for the highbrows, to argue, and a live topic to the general public. Emily Stevens, a niece of Mrs. Fiske, and an actress of real personality and power, plays the role of the girl with ideas of her own on the marital question. She made a great hit in the

Quaker City production, some of the newspapers treating her like a star.

"The Point of View" was booked for several cities after the Philadelphia engagement, but on second thought was held back for New York on the ground that it was too valuable to be sent along the road without a metropolitan hearing. After the series of matinees at the 48th Street house it probably will become the regular evening bill at another theatre which the management has "up its sleeve."

Some Random Notes.

George Broadhurst soon will sail for England for the London production of "Bought and Paid For," with Allan Aynesworth in the part originated here by Charles Richman. "Ready Money," in which Aynesworth is playing at present, will be transferred to another theatre, with another actor in the lead. They can do these things with impunity in London, but not in New York.

M. B. Leavitt is due to arrive from Europe to-night or to-morrow morning, two or three weeks ahead of the big company of French performers who are to exploit the novelty he has arranged to show in America. Leavitt is backed in this enterprise by a Paris syndicate with a bank roll as big around as the Bartholdi statue.

Philip Bartholomae will travel to London after the Christmas holidays to superintend the rehearsals of two of his plays to be produced there by separate managements at about the same time. "Over Night" was sold for England last spring. Arthur Bouchier has just purchased the rights to "Little Miss Brown" and will present it at the Garrick theatre, of which he is manager.

Gustave Kerker, whose "Two Little Brides" recently was produced in London under the title "The Grass Widows," has returned to New York and is occupying his residence on Manhattan Avenue. Mr. Kerker is at work with R. H. Burnside upon a new musical piece for early production in this city.

Mrs. George W. Lederer, who was badly shaken up the other day by a fall from her horse while riding in Central Park, luckily escaped with no broken bones. She has been able to be out and about since the first of the current week.

Rennold Wolf, the librettist and newspaper writer, fell from a Broadway car Wednesday and so badly wrenched his knee as to require surgical assistance, and to make it necessary for him to remain in bed for some time to come.

Walter Jordan, the play broker, who also dips into management once in a while, and generally wins out, is making his annual pilgrimage to Europe, with his own comprehensive dragnet. This usually is pretty well filled by the time Mr. Jordan squares away for home.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, Oct. 16.

There are evidences that the Sir Herbert Tree engagement in the provincial music halls is not quite what it was expected to be. I believe that the actor-knight was in receipt of \$5,000 a week at three of the places and \$6,000 in the other. It was found necessary by the Variety Theatres Controlling Co. to raise the price of admission in order to assure themselves of getting out on the engagement. One thing English provincial audiences will not stand for is an increase in the admission; consequently in three of the four engagements the company got out with difficulty. At say \$2,500 a week they would have made a big profit at ordinary prices; as it is the engagement will come very near a loss. When Sarah Bernhardt was engaged for the Brighton Hippodrome, the prices were raised and the Monday houses were so poor the management had to rebill the town announcing ordinary prices would be reverted to. Then the people came and the house made a profit.

Three cinematograph travesties are in London at the present moment. The first, invented by Julian Wylie, is called "The Flickergraph," the second, by Harry May Hemsley, is called "The Lifeograph" (at Maskelyne and Devant's), the other is "Faking the Film." "The Flickergraph" is a remarkable reproduction of a "chase comic" in which one finds it difficult to believe that the actors are alive. The illusion is complete. "The Lifeograph" is not so good as a representation of a film, but Harry May Hemsley has invented a means of changing scenes which may help to revolutionize stage scenery. There is no moving of cloths in it. The change of scene is obtained merely by light switches. It is suspected that there are a series of transparencies which are lighted up in turn. "Faking the Film" is really a comic sketch in three scenes, and tells the story of an attempt of a film firm to supply a millionaire with a certain rare moving picture. The picture is taken, but the wrong film is sent down for display. As there is no time in which to get the right one, the actors who had participated in the original film are obtained and they go through their performance again thus deceiving the millionaire who pays his money for the film.

Eugene Stratton is laid up with a severe attack of influenza. It was reported at first that he had been suffering from hemorrhage of the lungs, but it has since been reported that he is run down in consequence of severe cold and overwork. He is merely taking a rest.

Madame Borelli, who died a few

days ago from cancer, spent some time in America with her husband. They went over first with Seeley and West and played in a big show headed by Bessie Bonehill.

The death of Frank Bostock will be deeply regretted by the many to whom he was a true friend. It is stated that he was so hard a worker that he refused to give up work and undergo a treatment until he was really too bad to be saved. Had he been content to leave some of his business to his employees he might now be alive.

What will some day be an historic function took place at the Coliseum Friday night. When the curtain rang down on Sarah Bernhardt and her company in "Elizabeth La Reine D'Angleterre" there was the usual display of enthusiasm, but when the tabs went up again the audience was surprised to find standing beside the great French actress, none other than Ellen Terry, garbed in robes of white. At first they did not realize who it was that stood by Sarah, but when she spoke they recognized her and there was a positive explosion of applause. Two huge bouquets were brought on to the stage and Ellen Terry addressing Bernhardt, said:

"My dear and great Comrade; I offer you these flowers on behalf of the National Tribute Committee—and a little bunch on behalf of myself, thrown in. I have an engagement in Liverpool on your birthday, which will prevent my taking part in the presentation of England's tribute to you, and to make this little personal act of homage and affection tonight is some consolation to me for that disappointment."

"Queen Sarah, you have no more devoted subject than Ellen Terry. The big bunch is for the Queen, the little one for the dear woman worker. Perhaps the only fellow-worker who knows how you have worked and what homage is due to that dauntless and fiery industry, which has always been part of your genius. I leave panegyrics to others however—I know you will be content with my love. Kiss me."

The two great actresses kissed each other plentifully and the curtain went up and down more than a dozen times, while the two women stood hand in hand, the Divine Sarah shedding tears of joy and Ellen Terry nestling close to her.

Shirley Kellogg arrived a few days ago. She seemed to be suffering from home sickness and talked of going back to New York before she opened. She explained that she did not know a soul in London and that she was feeling very lonely. This will probably wear off.

STOCK

COMMONWEALTH PLAYERS.

Ottawa, Oct. 23.

The Colonial stock company, which closed suddenly with the players left in distressed condition financially, is now going it on its own hook.

Since Oct. 5 it has been using the commonwealth plan, but will discontinue in two more weeks. Most of the company live in New York.

BACK IN LYRIC.

New Orleans, Oct. 23.

Walter S. Baldwin is coming back to New Orleans for another season of stock, opening at the Lyric Oct. 27 with a new company.

Baldwin's company will begin operations with a production of "The Spendthrift."

ELMIRA STOCK QUILTS.

Elmira, Oct. 23.

Stock failed to pay at the Lyceum and the management, after giving the company one week's notice, closed shop Saturday night.

COLUMBUS COMPANY.

Columbus, Oct. 23.

A new stock company, organized by A. C. Dorner in New York, opens a permanent local engagement in "The White Sister" Oct. 28. A Philadelphia man (Mr. Wildberg) is financing the venture.

Andra Ainslee will be leading woman and Joseph Walsh, stage director. Others engaged are Millard Vincent and Minnie Remali.

MELLER REP.

The new Noel Travers stock at the Grand, Brooklyn, got started nicely Monday in a revival of "Lena Rivers." As the advance interest was keen the company has announced "Three Weeks" for next week. Travers will rely principally on the mellers to carry him through.

STOCK CATCHES ON.

East Liverpool, O., Oct. 23.

Luella Arnold has assumed the leads with the Hartman-Wallace stock company here. Her work in "The Power Behind the Throne" was given a lot of newspaper space.

Stock has caught on. Chester Wallace is financially interested. He is also playing leads.

VIRGINIA BRISSAC AND CO.

Long Beach, Cal., Oct. 23.

Virginia Brissac and her own stock company, managed by John Wray, has inaugurated a winter season at the Boston, the opening week bringing big business.

LOUISE BROWNELL NOW LEADS.

Waterbury, Conn., Oct. 23.

Louise Brownell last week replaced Lottie Linthicum as leading woman of the Poli stock company.

Miss Linthicum has announced her intentions of taking out a road show of her own within the near future.

FERIKA BOROS PLAYING.

Ferika Boros, who translated "Seven Sisters" from the Hungarian into the English, is playing the piece herself this week at the Gayety, Hoboken for the first time since she brought it to the United States. Charles Frohman and several other Broadway managers paid Miss Boros a compliment by "tubing" over to Hoboken and seeing her perform.

The Severin De Dyne Players are now in possession of the Gayety Business picked up in advance for the Boros performance.

MISS KNOWLES IN HARLEM.

Priscilla Knowles has been engaged to succeed Warda Howard as leading woman of the Harlem Opera House stock company, opening this week in "The Deep Purple."

MIGNON OSLER IN GOTHAM CO.

Gertrude Perry of the Gotham stock, Brooklyn, has quit the company and has been replaced by Mignon Osler, who opens as Frisco Kate in "The Deep Purple."

CIRCUIT OF THREE.

William Malley was in New York Tuesday getting people for his new stock company which will open the Savoy, Fall River, about the second week in November.

The Malley-Denison company will continue to run its Lawrence, Mass., company, and will also send in a company to Rand's Opera House, Troy, N. Y., opening Jan. 6. They had a company there for twenty-three weeks last season.

NANCE O'NEIL RETURNS.

Articles were signed Tuesday by Jay Packard for Nance O'Neil's company to play a four-weeks' engagement at Hathaway's, New Bedford, Mass., opening Nov. 4.

In her repertoire will be "Magda," "The Fires of St. John," "The Jewess" and "The Sorceress."

THURL AFTER ALHAMBRA.

Chicago, Oct. 23.

A. J. Thurl, among others, is negotiating for the Marlowe theatre, now closed. He may possibly put stock in there later on. Mr. Thurl opened the house eighteen years ago.

GETTING THE MONEY SOUTH.

Much to the surprise of the wise-ones who predicted the show wouldn't last, Bert Leigh and "Forty-five Minutes from Broadway" are getting the money on the show's southern tour.

At Columbia, S. C., the show played its fourth return engagement last week. It is going back for another date Oct. 29.

Donald Gallagher has been engaged for the principal boy part in "Snow White," to be produced at the Little theatre by Winthrop Ames, with Marguerite Clark in the stellar role. All the characters in the piece are children.

BILLS NEXT WEEK (October 28)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Fox." Ed. F. Kealey (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago).

New York

COLONIAL (ubo)

Alpha Troupe

Du Callon

Boganny Troupe

Ray Cox

"Dance Dream"

Lambert & Ball

John McGraw

Frank North Co.

6 Grunathos Sis

ALHAMBRA (ubo)

The Grazers

Cunningham & Marion

"Concealed Bed"

Kate Watson

Chip & Marble

Hayden Dun & Hayden

Mrs Langtry

Bonita & Hearn

Buckley's Animals

BROX (ubo)

Sansone & Della

McCormack & Wallace

Emerson & Baldwin

Avon Comedy 4

Hunt & Simpson

Diamond & Brennan

"The System"

Windsor McCay

Great Tornadoes

HAMMERSTEIN'S

(ubo)

Marquard & Seeley

Rooney & Bent

Gaby

Cliff Gordon

Willard Simms Co

Marinetti & Sylvester

Cartmell & Harris

Conrad & Whidden

Monarch Duo

Alvamar Duo

5TH AVE (ubo)

"Puss in Boots"

Lillian Shaw

Those 4 Entertainers

Eva Taylor Co

Woods & Woods 3

Reiff Bros

Fred Duprez

Woodward's Dogs

UNION SO (ubo)

Florence Roberts

"Honor Among

Thieves"

Florence Tempest

Morton & Glass

Hawthorne & Burt

"Gypsy Idol"

Alma Youlin

Schrenck & Percival

Bert Terrell

4 Tenny Sisters

GRAND (loew)

Jessie Haywood Co

Madeline Sachs

"High Life Jail"

Cadieux

(Two to fill)

2d half

Toledo

Grace Dixon

Ryan & Ryan

Abe Marks

Klein & Shall

Washington Band

GREILEY (loew)

Margo & Fritz

Lamb's Mannings

Klein Bros & Shall

Hanson & Hanlon

(Four to fill)

2d half

McGarvey

Granville & Mack

The Schlanos

Patrice Co

Jere Sanford

Eldon & Klifton

Neil McKinley

Golden 3

(One to fill)

LINCOLN (loew)

Creighton Sis

Boyd & Nelson

"Billy's Tombstones"

Corrigan & Vivian

(Two to fill)

(2d half)

Orville & Frank

J & W Barrows

Welch, M & Montrose

"Mayor & Manicure"

Kollins & Kiff Sis

(One to fill)

NATIONAL (loew)

J & W Barrows

Lander Bros

"Gent With Jimmy"

Smith, Volk & Cron

2 Fountains

(Two to fill)

2d half

Billy Kincaid

Spencer & Spencer

Clifford Hinkle Co

Kenny & Hollis

(Three to fill)

AMERICAN (loew)

Jessie Haywood Co

Jere Sanford

Whiteside & Picks

Synhanos

Carlin & Halliday

Babette

(Two to fill)

2d half

Marshall & Tribble

Asaki Japs

Melnotte Twins

Carlin & Halliday

Holdsworths

"Loan Office"

Ward & Cullen

Hanlon & Hanlon

(One to fill)

YORKVILLE (loew)

Marshall & Tribble

Holdsworths

Ward & Cullen

"Loan Office"

Marie Russell

Asaki Japs

2d half

Berry & Wilhelm

Jessie Haywood Co

Babette

(Three to fill)

Brooklyn

BUSHWICK (ubo)

Junio Salmo

Bernivici Bros

Ed F Reynard

McMahon Dia & Clem

ence

John P Wade Co

Connolly & Wenrich

Blanche Walsh Co

Matthews & Alshayne

LaVeen Cross Co

ORPHEUM (ubo)

The Zanettos

The Langdons

Merlin

Millie Hilton

"Who's Brown"

Conlin Steele & Carr

Geo Beban Co

Joe Welch

Australian Woodchop

pers

SHUBERT (loew)

Florence Bowes

Spencer & Spencer

Clifford Hinkle Co

Diving Girls

(Three to fill)

2d half

Dining Girls

Lander Bros

"Girl Haters"

Smith, V & Cronin

2 Fountains

(Two to fill)

LIBERTY (loew)

Mozart

Ryan & Ryan

Louis Bates Co

Whirling Erforde

(One to fill)

2d half

Madeline Sachs

Love & Haight

Ford & Hyde

Joe Flynn

Great Tallman

COLUMBIA (loew)

Sylvia Zan Co

Love & Haight

Guy Bros

Great Tallman

(Two to fill)

2d half

Harry Baker

Countess Ross

McCowan & Cale

Princeton & Yale

Phil Kramer 3

(One to fill)

2d half

Hong Fong

Elise Kramer 3

(One to fill)

JONES (loew)

Raymonde

Frankford

Cornella & Wilbur

2d half

Whirling Erforde

(Two to fill)

BIJOU (loew)

Daniels & Jackson

Dorothy Rogers Co

Frank Stafford Co

Kenny & Hollis

(Three to fill)

2d half

"Arm of Law"

Cook & Stevens

Frank Stafford Co

Marie Russell

(Three to fill)

FULTON (loew)

Granville & Mack

Melnotte Twins

"Girl Haters"

Berry & Wilhelm

Kelly & Judge

(One to fill)

2d half

Marga & Fritz

Cummings & Gladding

"Billy's Tombstones"

Ethel Whiteside

Picks

Force & Williams

Lamb's Mannings

Alton

HIPPODROME

(wa)

Bush & Shapiro

Fredrich Co

2d half

Le Roy & Paul

Gwynne & Gosette

Ann Arbor, Mich.

MAJESTIC (wva)

Willie Hale Co

Dooley & Sayles

Seymour's Dogs

Braun Sisters

Oskomon

2d half

Fred Ireland Girls

Francis Murphy

Crouch Richards Co

Mrs & Mrs J Henley

Cora Hall

Atlantic City

SAVOY (ubo)

Odiva

Gordon Eldrid Co

Grant & Hoag

Eva Shirley

Tyrolese Players

The Dooleys

Lynch & Zella

Baltimore

MARYLAND (ubo)

Ellmore & Williams

Edith Helena

Roehm's Athletic

Girls

Williams Thompson

& Copeland

Mullen & Coogan

3 Dixon Sisters

NEWS OF THE CABARETS

SHANLEY'S CABARET

Last Friday night the show at Shanley's Cabaret (Broadway and 43rd street) did not run quite as smoothly as usual, due to the absence of two of the regular acts which necessitated the switching around of the program causing a conflict or two which could not be helped.

Babette, at Shanley's off and on for six months (and who has a big following amongst the regulars) was off the bill through her voice. Babette is the best type of a Cabaret singer, a good voice, a happy personality and a good dresser, she delivers a ballad or a popular number with equally good effect. Piatov and Hartla, the dancers, were in Albany with "The Sun Dodgers" for the opening. They may join the Fields' production. The couple have improved wonderfully since opening at the restaurant and their work is extremely well liked.

Martin Delaney a sweet voiced tenor opened the program singing a couple of McCormick's successes. Delaney does very well at Shanley's but in many Cabarets he would find rough sledding. He lacks force and personality.

Irene Olsen, a cute red-headed girl with a smile that travels a mile, sang a couple of rag melodies and went through swimmingly. A good rag swing and an easy sure delivery helps her along. Wallace and Rogers, two banjo boys, have the right idea, in rag tunes. Banjos were made for rags. These boys can play them.

The Mezzanotte Trio (grand opera trio) appear to do well. The trio dress after the manner of the vaudeville trios which is perhaps all right but the woman, who is attractive, might appear to better advantage in other togery. The men look funny. Hortense Zaro bids fair to become the bright particular star of the Shanley show. Her voice is not quite as strong as others of the singers but she easily makes up for this in appearance and dressing. It isn't only the men that take to her, the women folks like her also.

Sheehan, Adams and Schoaff, who have come to be known as "The Shanley Boys," having worked the restaurant for twenty-five consecutive weeks. From present indications they will go that many more, for they are the big hit of the show. At each turn the boys sing no less than four numbers. A good, clean cut looking trio, they handle their material in great style. A better trio for this style of work has not been seen. Lillian Bradley, a tall and rather cold looking blonde, sang a couple of numbers disporting a good voice with clear enunciation, quite a treat in a Cabaret singer. Lillian will have to warm up however if she wants to become popular.

Towns and Kent lead one to believe that Cabaret audiences are not over-critical. They do exceedingly well despite an amateurishness that working may remedy. Good appearance

does much for them. Laurette Boyd has a contralto that is almost a freak. She sang "Goodbye Rose" and "Hitchy Koo" getting more out of the good ballad than the novelty number. Helen Atkins does much better now than when she first appeared. She has overcome a certain nervousness and has quite a following. A pretty face and voice aid while a not over good idea of dressing holds her back. Emma Singer, a more or less straight singer, does not break into the popularity field.

"Goodbye Everybody" and "You're My Baby," two numbers employing several of the singers, were very well done and won big favor.

Sheehan, of Adams, Sheehan and Schoaff, is running the program. He keeps things moving all the time. The entire bill (which included thirteen numbers) was turned off in two hours. Just as a warning note to the girls—in dressing be particular about your feet. In Shanley's the elevation brings the feet to the line of vision first.

Dash

The Pabst Circle started a Cabaret last week.

Churchill's has changed the location of its stage to the center of the cafe.

A Cabaret is now installed at the new North American restaurant.

Sascha Piatov and Ethel Hartla opened with "The Sun Dodgers."

Burt Earle and his ragtime banjo are now domiciled at Pabst's, Harlem.

Sheehan, Adams and Schoaff are on their 25th week at Shanley's (43d street).

Billy Cripps, recently with Louise Dresser at the Colonial, is doing the musical comedy numbers with Miss Parker at Martin's.

The Cabaret at Reisenweber's is under the management of Alfred Hauser, who has made a complete change in show and orchestra.

Chicago, Oct. 16.

A big Cabaret bill is now offered at the Savoy Cafe under the direction of William Fox.

The United Booking Offices, which thought it would monopolize the cabaret business, succeeded in opening their first show at the Martinique last week.

Jack Clifford, formerly with Irene Weston in the Ziegfeld show at the New York this summer, is now dancing with Miss Sawyer at Martin's. Miss Sawyer was formerly of Sawyer and Quinn. He will take an entire show from New York to the Rensselaer Hotel, Detroit, Mich.

PANTAGES
Child's Hawaiians
Ned Burton Co
Orpheus Comedy 4
Black Bros
5 Juggling Jewells

Saginaw, Mich.
JEFFERS (wva)
(Sun Mat Open)
Dan Sherman Co
DeMarest & Doll
James Grady Co
Emil Spatz
Carl Zeno
"Temple of Music"

Salem
SALEM (loew)
Fiddler & Shelton
Alice Hanson
Jack Case
(2d half)
D & A McAvoy
Honey Johnson
Bennett Trio

Salt Lake
ORPHEUM
(Open Sun Mat)
"Antique Girl"
E F Hawley Co
Minnie Allen
Berlich
McIntyre & Hardy
Ben Lewin
Ryan Bros

EMPRESS (sc)
(Open Sun Mat)
Wallace's Birds
Arion 4
Berry & Berry
Dena Cooper Co
Joe McGee
"Incubator Girls"

San Antonio
MAJESTIC (inter)
Schrode & Mulvey
Carroll & Fields
Roach & McCurdy
Swain's Cockatoos
Laypo & Benjamin
3 Dixie Girls

San Diego
EMPRESS (sc)
(Open Sun Mat)
Chapman & Berube
Russell & Church
Jura, Reed & St John
Ward Klare Co
Green McH & Deane
"Night On Roof Garden"

SAVOY (p)
Woolfolk's Chiclets
Keene Trio
Gordon & Rica
Tom Kelly
Alice Teddy

San Francisco
ORPHEUM
(Open Sun Mat)
Amelia Bingham Co
Frank Morrell
Nellie Nichols
Slivers
Asahi Troupe
Melville & Higgins
Ballet Classique
"In 1900"

EMPRESS (sc)
(Open Sun Mat)
Neuse & Eldred
Klass & Bernie
Robt Hildreth Co
"Waltz Dream"
Bohemian 4
Verona Troupe

PANTAGES
(Open Sun Mat)
American Beauties
Schepp's Circus
Cal Stewart
Espe & Roth
Mabel Johnston

St. Louis
COLUMBIA (orph)
"Diamond Necklace"
Mountain Ash Choir
Leonard & Russell
Herbert & Goldsmith
Harry B Lester
Watson Circus
Great Libby

PRINCESS
Minstrel Maids
"Gilded Youth"
Knickerbocker 4
Curt Jones
Lulu Moore

HIPPODROME
Youngblood Carson 6
Harry Deavis Co
Chas Burkhardt Co
Eldridge
White's Animals
Bowen & Bowen
Borofsky Troupe
Major O'Laughlin
Paddock & Paddock
Schumann's Stallions

ARCO
We-Got-a-Four
Wood's Animals
Miss Union
BREMAN (craw)
Mack Dugal Co
De Vere Bros
Chaap O'Donald
SHANANDOAH

(craw)
Musical Goolmans
Ed Winchester
Mantells Manikens
Noble & Brooks
Chester's Dogs
KING'S (craw)
Curtis Roosters
Ryan & Dee
Miss Pelestler
Ziz-Zag 3
Hughes Musical 3

St. Paul
ORPHEUM
(Open Sun Mat)
Toots Paka
Mr & Mrs J Barry
Empire Comedy 4
Hopkins & Axiell
3 Hassans
Standish Sisters
La Vier

EMPRESS (sc)
(Open Sun Mat)
2 Hedders
That Kid
"Fun in Cabaret"
Fox & Ward
5 Musical Lunds

Seattle
ORPHEUM
"California"
James J Morton
Nonette
Schittl's Mannikins
S A Ayres Co
The Asaires
Atkin Whitman 3

EMPRESS (sc)
(Open Sun Mat)
Martinek & Doll
Dale & Boyd
Hymen Adler Co
Grace Leonard Co
Davey, DeMus & Get-sy
Paul Spadoni

PANTAGES
(Open Sun Mat)
"Stage Door Johns"
Arlington 4
Al Carlton
Mab Fonda Troupe
Howard's Bears

Sioux City
ORPHEUM
(Open Sun Mat)
Lolo Cotton
Mrs Gene Hughes Co
Chas Case
Polly Moran
Konerz Bros
Tusciano Bros
(One to All)

South Bend
ORPHEUM (wva)
4 Victors
Nevins & Erwood
Bloomquest Players
Phos Seabrooke
Baader La Valle 3
(2d half)
Lohse & Sterling
Monahan
Barry Halpers 3
Carson & Willard
"Paris by Night"

Spokane
ORPHEUM
(Open Sun Mat)
Ethel Green
Felix & Barry Girls
Gracie Emmett Co
Rayno's Dogs
David Kidd
Ombrus 3
Edwin George
EMPRESS (sc)
Theo Cary's Dogs
Eli Dawson
"No 44"
Brooklyn Comedy 4
3 Stanleys

PANTAGES
(Open Sun Mat)
Linton & Girls
Paul Florus
L H Rose Co
Sol Berns
Thiessen's Dogs

Springfield, Mass.
POLI'S (ubo)
Henshaw & Avery
Brenner & Radloff
"Night in Park"
Van Haven
Mosher Hayes & Mos
Premier 2
Chas Weber

Springfield, Ill.
MAJESTIC (wva)
McNamee
Valeria Sisters
Carlos Marionettes
Chas Gibbs
Pekin Zouaves
(2d half)
"Isle of Spice"
Syracuse
GRAND (ubo)
Nina Morris Co
Stuart Barnes
Linton & Lawrence
Rice, Sully & Scott
Ralph Smalley
Frank & True Rice

Tampa
Falls & Falls
Howell & Scott
Pritzkow & Blanchard
Leonard & Whitney
"Barber Shop"
Glen Ellison
PANTAGES
Ellis-Nowlin
Gert Lee Folsom Co
Mabel Elaine
Twin City 4
3 Kelcey Sisters

Terre Haute
VARIETIES (wva)
Hick McCoy
Mack & Williams
Emily Equamore
Quigg Nickerson Co
12 Melody Girls
Harry Brown Co
Seldom's Venus
The Sidonis
Dunbar & Turner
Roxy La Rocco

Vancouver
ORPHEUM (sc)
George Garden
Collier & De Walde
Van & Carrie Avery
Cathryn Challoner Co
Harmony Beaus & Belles
3 Spa Bros

PANTAGES
Marimbaphone
Operatic Dolls
Bessie Leonard
Greene & Parker
John Zimmer
Rutherford & Monroe

Victoria, B. C.
EMPRESS (sc)
Marselles
Fred Morton
McClain & Mack
McGinnis Bros
Prince Floro

Washington
CHASE'S (ubo)
Lulu Glaser
Willis Family
Dingle & Esmeralda
Sisters
Raymond & Heath

Phina & Picks
Ergotti and Lilliputians
Emerson & Baldwin
Waterloo
MAJESTIC (wva)
Oscar Starr
Magee & Kerry
Jos Ketter Co
Chas Kanna
"Devil & T Walker"
(2d half)
Bush & Peyser
Gannon & Tracey
Warren & Brockway
Kathleen Rooney
Treats Seals

Winnipeg
ORPHEUM
Paul Dickey Co
Barnes & Crawford
High Life 3
Oscar & Susette
3 Bremmens
Low Cooper
De Witt Young & Sis
EMPRESS (sc)
Jacob's Dogs
Virginia Grant
Eva Wescott Co
Don Carney
"Macy's Models"

SHOWS NEXT WEEK.

NEW YORK.
"A SCRAPE O' THE PEN"—Weber's (6th week).
"BACHELORS AND BENEDICTS"—Criterion (Nov. 2).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (6th week).
"FANNY'S FIRST PLAY"—Comedy (7th week).
"HANKY PANKY"—Broadway (13th week).
"LITTLE MISS BROWN"—8th Street (10th week).
"LITTLE WOMEN"—Playhouse (3d week).
"MILESTONES"—Liberty (7th week).
"MIND THE PAINT GIRL" (Blume Burke)—Lyceum (8th week).
"MY BEST GIRL"—Park (8th week).
"OFFICER 666"—Gaiety (12th week).
"OH, OH! DELPHINE"—Knickerbocker (5th week).
"READY MONEY"—Elliott (11th week).
"REPERTOIRE" (Sothorn and Mariowe)—Manhattan (5th week).
"SPOONER SPOOK"—Metropolis (62d week).
"THE AFFAIRS OF ANATOL"—Little (3d week).
"THE ATTACK" (John Mason)—Garrick (7th week).
"THE BRUTE"—West End.
"THE BLINDNESS OF VIRTUE"—39th St. (1st week).
"THE CASE OF BECKY"—(Frances Starr)—Belasco (5th week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (7th week).
"THE DAUGHTER OF HEAVEN"—Century (3d week).
"THE DEEP PURPLE"—Harlem O. H. Stock.
"THE FIGHT"—Fulton (1st week).
"THE GOVERNOR'S LADY"—Republic (8th week).
"THE LADY OF THE SLIPPER"—Globe (1st week).
"THE MASTER OF THE HOUSE"—Lyric (11th week).
"THE MERRY COUNTESS"—Casino (11th week).
"THE NEW SIN"—Wallack's (3d week).
"THE PASSING SHOW"—Winter Garden (15th week).
"THE PERPLEXED HUSBAND" (John Drew)—Empire (9th week).
"THE RED MILL"—Academy (2d week).
"THE ROSE MAID"—Grand.
"THE WOMAN HATERS' CLUB"—Astor (4th week).
"TRIAL MARRIAGE" (Helen Ware)—Hudson (1st week).
"UNDER MANY FLAGS"—Hippodrome (9th week).
"WITHIN THE LAW"—Eltinge (8th week).
ZIEGFELD'S "FOLLIES"—New York (2d week).

CHICAGO.
"THE RED WIDOW" (Raymond Hitchcock)—G. O. H. (4th week).
"THE BLUE BIRD"—Garrick (5th week).
"A WINSOME WIDOW" (Frank Tinney)—Colonial (8th week).
"THE MAN HIGHER UP"—Olympic (7th week).
"A MODERN EVE"—Princess (28th week).
"THE ISLE O' DREAMS" (Chauncey Olcott)—McVicker's (1st week).
"THE GARDEN OF ALLAH"—Auditorium (9th week).
"THE GIRL AT THE GATE"—La Salle (9th week).
"KISMET"—Illinois (6th week).
"FINE FEATHERS"—Cort (9th week).
"MILESTONES"—Blackstone (6th week).
"THE GIRL FROM MONTMARTRE"—Chicago O. H. (5th week).
"THE MILITARY GIRL" (Lean-Holbrook)—American M. H. (10th week).
"BOUGHT AND PAID FOR"—Princess (1st week).
"HAGENBECK-WALLACE PICTURES"—Whitney (2d week).
"THE SHEPHERD OF THE HILLS"—Victoria.
"THE CONFESSION"—Crown.
"THE WHITE SLAVE"—National.

PHILADELPHIA.
"THE ARGYLE CASE"—Broad.
"THE LITTLE MILLIONAIRE"—Forrest.
"THE WOMAN"—Garrick.
"ROBIN HOOD"—Chestnut St. Opera House.
"LOOK WHO'S HERE"—Adelphi.
"DOVE OF PEACE"—Lyric.
"LOUISIANA LOU"—Walnut.
"THE GRAIN OF DUST"—Grand Opera House.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Those Four Entertainers, Fifth Ave.
"Dance Dream," Colonial.
John McGraw, Colonial.
Frank North and Co., Colonial.
Six Grunathos Sisters, Colonial.
Florence Roberts and Co., Union Sq.
Florence Tempest and Co., Union Sq.
Paul Morton and Naomi Glass, Union Sq.
"Gypsy Idol," Union Sq.
Four Tenny Sisters, Union Sq.
Millie Hilton, Orpheum.
Rube Marquard and Blossom Seeley, Hammerstein's.
Gaby? Hammerstein's.
Alvamer Duo, Hammerstein's.

Bert Von Klein and Grace Gibson.
Songs and Dances.
22 Mins.; Full Stage (Special Set).
Fifth Avenue.

Bert Von Klein and Grace Gibson have their own musical director, a special set composed mostly of plush curtains, and several songs, also dances. All of these are supposed, or were at one time, to be the vaudeville prescription for a "classy act." They may be yet. Mr. Von Klein and Miss Gibson may have the classy act, but if so, it's not being put over right. The opening is the best. After that the turn sags and droops, almost toppling over at the finish with a duet number by the couple called "The Tip Toe Man," announced by Mr. Von Klein to have been personally written. It would have been a crack number had Mr. Von Klein thought of it before the many "Goblins," "Ghosts" and "Mysterious" songs of the past few seasons. They now make it more strenuous than catchy, and Miss Gibson sings it in a kiddish voice that she somewhat employs also in rendering "I Like to Have a Little Bit On." If Miss Gibson must use the child's tones, she should dress for the character. Neither should they forget Mr. Von Klein's voice is a thin tenor, so thin that for a number called "The Styles are Changing Every Year," he does a female impersonation, changing in view of the audience. No doubt the styles do change every year, but not for you, Mr. Von Klein. The female impersonation gave your classy turn a bump that turned the class right over. "That Spanish Rag Dance," the same number Valeska Suratt did, was about the best and most lively song. At the opening while singing "Have You Ever Loved Any Other Little Girl?" the couple were in a swing, swinging the breadth of the stage for a while. Afterwards Miss Gibson alone in it was swung by her partner over the heads of the audience. This was interfered with by a low border which broke into the smoothness of the return trip each time. Mr. Von Klein and Miss Gibson should be able to make good in this act, with rearrangement. The present turn indicates close attention without judgment or expert coaching. And Mr. Von Klein should leave the female impersonation thing alone, or take it up altogether. It's no good as a bit, though he does present a new type of girl. He looks quite well enough, however, in evening dress, along with the black bow. *Sime.*

Graham Moffat's Players (5).
"The Concealed Bed" (Comedy).
28 Mins.; Five (Interior).
Union Square.

"The Concealed Bed" is by Graham Moffat, author of "Bunty Pulls the Strings" and "A Scrape O' the Pen." It is uproarious farcical comedy. A youth, in the absence of his mother and sister (the scene is laid in Glasgow), has had a card party at his home, during which a large quantity of "booze" had been consumed. One of his companions of the evening is the affianced of his sister, who had become so tipsy he had gone to sleep in the house. Mother and sister return home in the morning unexpectedly and the humor arises from the brother's efforts to shield his friend. Besides the mother, sister, brother and friend, there is a fifth character, a meddling, gossiping old maid neighbor who is constantly running in, nosing about for scandal. When shown in London the sketch was the biggest kind of a hit—so big, in fact, that when presented at the Victoria Palace, London, in August, it was moved from fourth position down to close the show, following the English production of the morality sketch "Everybody" and a number of local favorites. The English success of the playlet was undoubtedly due to the far superior cast, as compared with the organization that has been playing the Orpheum circuit and is now in New York. Some of the dialog has been shortened and the Scotch dialect "eased up" in the belief that they would be more intelligible to American audiences. This was not found necessary in "Bunty" or "A Scrape O' the Pen." There is not a single member of the cast sent to America that can compare with those touring England. But the situations are there and even so incompetent a company as is presenting it here cannot ruin the merit of the clever little Scotch farce. *Jolo.*

Toledo.
Contortionist.
7 Mins.; Full Stage.
Hammerstein's.

After opening with two minutes of senseless pantomiming, Toledo offers a genuinely novel contortion act. Attired in street clothes he first struts back and forth across the stage, lights a cigarette, sits down, and reads a paper, and otherwise disports himself to no apparent purpose. This disposed of, he takes off his coat and goes to work. The usual routine, possibly a trifle varied, of twisting oneself into all sorts of knots and bends up and down steps, are indulged in. Toledo then throws his arms straight up, curves his body backward until his hands connect with his ankles, and thus dislocated does some cakewalk stepping. For a finishing trick he steps on to an ordinary kitchen table (held in place by a stagehand) and circles backward until his hands touch the floor. This accomplished, in some mysterious manner and contrary to all the laws of gravitation, he raises himself into an erect posture on the table. It's a wonderful trick, probably as remarkable as anything ever accomplished in the contortion line. *Jolo.*

Jesse Lasky Co. (12).
"The Little Parisienne" (Musical Comedy).
38 Mins.; Full Stage (Special Interior).
Orpheum.

"The Little Parisienne" is the latest of the Jesse L. Lasky productions. According to the program, the book and lyrics are by William Le Baron; music by Deems Taylor and Robert Hood Bowers. If any royalties are being paid, they should go to Graham Moffat, for without the "Bunty" dressing and number "The Little Parisienne" would be thirty-eight minutes of neither here nor there. The story is of a young man and girl who have been left money by relatives in Scotland providing they marry. The couple having never met, the boy thinks the girl real Scotch, so dresses his home and friends in the regalia of Scotland to meet her. The girl however has been brought up in Paris. Scotch gets on her nerves. That's the story, with the couple falling in love at the finale. There are four principals and twelve chorus people. Eight chorus girls and four chorus men of the usual Lasky kind, always looking the same and always doing the same things. Of the five or six numbers, the aforementioned "Bunty" was the only one to get over. This is partially due to music, not particularly tuneful; the staging is ordinary, and the ensemble singing very poor. There is a fair male voice or two but the girls and the principals are woefully lacking in the singing department. The comedy, as usual in a Lasky act, is also weak. Edmund H. Reardon as valet to the young man is entrusted with the fun making. With a role similar to the one he had in "The Country Club," he brings some laughs. "Terence, if you please," a line taken from "The Country Club," is retained. Mayme Kelso plays opposite to Reardon. She is mis-cast in a comedy maid role. Miss Kelso was also of "The Country Club." Clay Smith and Kitty Flynn were programed as the features but they did not appear Monday night. The girl who took the leading role was a pretty little blonde, without a singing voice or any dancing ability. She wore clothes and looked well. The young man was too boyish in appearance, looking like a kid brother alongside her. He sings rather well and is a good juvenile, but not heavy enough for the part. What is meant as a big applause moment is a transformation, which doesn't materialize. After seeing Dick Staley's transformations, the pulling off of a few Scotch draperies and turning them inside out won't start anything. The costuming is not over-attractive. The girls wear three costumes but none noteworthy. The "Bunty" number is all there is to the piece. That is not enough. The act opened after the intermission at the Orpheum and fared poorly. The applause at the finish didn't warrant a real curtain, although several were given until the players began to look foolish. "The Little Parisienne" must be cut, have new principals in a couple of roles, the singing bolstered up, action made livelier, some catchy music inserted and the comedy strengthened. But outside of that, it's all right. *Dash.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Blindness of Virtue" 39th St. (Oct. 28).
"The Lady of the Slipper" (Montgomery and Stone—Elsie Janis—Globe (Oct. 28).
"Trial Marriage" (Helen Ware)—Hudson (Oct. 29).
"The Fight" Fulton (Oct. 31).
"Bachelors and Benedicts"—Criterion (Nov. 2).

Hal Davis, Inez Macauley and Co. (1).
"The Girl from Child's" (Comedy Drama).
22 Mins.; Full Stage (Interior).
Union Square (Oct. 22).

Archie Colby can now lay claim to being a full-fledged author, so far as vaudeville goes, anyway. He has written a one-act comedy drama for Hal Davis and Inez Macauley that will make his reputation as a tabloid dramatist. Scene discloses the home of Mr. Bull, a lawyer. It is the first anniversary of his marriage. His wife is awaiting his home-coming for dinner. She has just secured from the employment agency a new cook and all round maid. Maid turns out to be the first wife of the lawyer whom he married when she was a waitress at Child's. Bull was a no-account then. The ex-waitress had divorced him and gone back to work. Present wife has a little baby. She believes implicitly in her husband, who is called out constantly evenings "on business." Phone call from a chorus girl is answered by maid. Realizing the situation she "calls" her ex-husband, threatens exposure, compels him to don his smoking jacket and remain in for the night, compelling him at the same time to order a few little toilet articles, roses, etc., in honor of his wedding anniversary. As she expresses it: "Dig deep, loosen up and behave like the week before Christmas." Having set everything straight in the household she departs to the music of "So Long, Mary," with the remark: "Back to Child's for me." All three characters were splendidly played—the team work in the scenes between Mr. Davis and Miss Macauley being especially fine. "The Girl from Child's" is entitled to the best of big time bookings. *Jolo.*

A. Seymour Brown.
Songs.
14 Mins.; One.
Union Square.

Seymour Brown, formerly of the vaudeville and song writing team of Brown and Ayer, made his debut as a "single" this week and may be set down as a success. He rendered four songs, a few "kicks" to represent dancing, and a speech. Opened with "Colored Ragtime Regiment Band," following it with "Don't Forget to Call Me in the Morning" (which resembles "Call Me Up Some Rainy Afternoon") following it with "You're My Baby" and concluding with "Election Day in Jungletown" (fashioned after "Jungletown"). Brown's explosive manner of emphasizing his vocalization is apparently well liked. *Jolo.*

B. A. Rolfe Co. (19).

"Puss in Boots" (Musical Comedy).

44 Mins.; Two (3); Full Stage (20); One (8); Full Stage (13); Special Sets and Drops).

Fifth Avenue.

"Puss in Boots" is condensed from the fairy tale, probably played in England around Christmas time as a holiday pantomime. Jean Bedini is credited with placing "Puss in Boots" in vaudeville for B. A. Rolfe. Eugene Sanger and Gil Brown are programmed as the stagers; Wm. J. McKenna, the lyric writer, Mr. Rolfe, the composer, and J. J. Murphy, musical director. Besides there are six principals, with Will J. Kennedy featured, and thirteen chorus girls. There are four changes of scenery, and many changes of costumes by the choristers, the young women concluding in an "Amazon March," with spears. The fairy tale revolves around a cat, which wins for its master (Colin, the miller's son) the hand of the Princess Gwendolin in marriage, through recovering for her father (King Rumphiz) his lost jewels. King Rumphiz became engaged to marry Wanda Mann, the village spinster, believing she had a million pounds. Wanda afterwards explained it was a million pounds of bad codfish her late husband had left her. That "Puss in Boots" comes from the English may be guessed by the red nose of Mr. Kennedy as the King and the "Dame" played by Fred Wilson as the spinster. The settings are somewhat elaborate for vaudeville. Each full stage set is complete and pretty. The costuming is attractive and Mr. Rolfe evidences that he had strong faith in the piece by the prodigality of his well staged miniature production. Mr. Rolfe always writes jingly little music. It runs all through the piece and gives a pleasing musical diversion. In "You and I," "Puss in Boots" has a real popular hit. It is sung by Gertrude Taylor, who is Colin. She sings it to the cat, David Abrahams, Jr., the star of the act, with due regard for the work of Messrs. Kennedy and Chas. A. Pusey. Mr. Pusey is Chamberlain to the King, but the role, also that of the King's, was intended for a lower form of funmaking for big laughs than Messrs. Kennedy and Pusey obtain. Mr. Wilson plays very well as the "Dame." The audience liked Abrahams' cat so well it was a mistake to bring it on at the finale standing on its hind feet and costumed for comedy. "Puss in Boots" can stand considerable trimming. Forty-four minutes seemed too long. A duel scene between the principal comedians could go. It's tame and conventional. Miss Taylor is a nice appearing boy, of much "figure." Lena Mason, the Princess, is weak. The Fairy Queen may have been a chorus girl. She did "Let's away" with a little hop very nicely. In a way "Puss in Boots" is attractive to the elders, and should be sure-fire for matinees. It's different in construction and away from anything in the line of "girl acts." With the comedy made stronger and the speed that will come from clipping, "Puss in Boots" is entitled to headline recognition.

Sime.

Tom Kyle and Co. (2).

"A Doctored Widow" (Comedy).

14 Mins.; Two (Special Drops). Fifth Avenue.

Beyond the two special drops which make the setting for Tom Kyle and Co.'s little skit in "two," there is not much for a Broadway audience. As the curtain is raised, a drop showing the side of a huge steamship is seen. A portion of this drop taken up discloses a section of a lounge in the boat. Seated there is Peggy Gordon, a widow (Irene H. Gurney). She is in the throes of sea-sickness, but forgets all about it when Bill Dunstin, a bachelor (Mr. Kyle), appears and acting upon her mistaken belief he is a doctor, liberally doses her with whiskey. A colored cabin boy called "Texas" (as a character and as his name) often happens, with a continual grin. He is at last spilled over by Dunstin, who places a soft pie against his face, as the widow agrees to marry the "doctor" for the finale. In between there is much airy persiflage by the doctor, considerable acting of a questionable quality by Miss Gurney, and hardly enough backbone to the act to hold it up on anything higher than the small big time, although the "No. 2" position on the Fifth Avenue program, following the fast Piroscoffis opening the show, wasn't the place for the turn, which also had to suffer a slight wait.

Sime.

"Big Jim."

Animal Act.

17 Mins.; Full Stage.

Hammerstein's.

"It's a bear"—the largest performing carnivore disporting itself on an open stage without a muzzle or a string. The announcer declares in German accents, but with Mexican get-up, that the animal is six years old and weighs 380 pounds. Weight would seem to be correct. Opens with roller skating on hind legs; "Turkey trotting" to music of "Everybody's Doing It"; "Grizzly" stepping to tune of "Grizzly Bear"; plays "dead"; excellent comedy wrestling match with "plants" invited from audience; somersaults, etc. Announcer declares he has spent his life "breaking" bears, has trained twenty-eight of them, that this one is the first ever taught to skate or do acrobatics. As a freak comedy novelty "Big Jim" is a most diverting offering.

Jolo.

Wheeler Earl and Vera Curtis.

"The Girl and the Drummer" (Comedy).

15 Mins.; Two (Special Drop).

Union Square.

Wheeler Earl and Vera Curtis, assisted by a young man who acts as bell-boy and takes part in the singing finale, have about as smart a little cross-fire skit as has been seen hereabouts in many a day. Scene is laid in the balcony room of the Hotel Belmont. Public stenographer is seated at her work as "fly" drummer enters and engages her in conversation, which continues for about seven minutes and is the best part of the act. They finish with acceptable singing and a little stepping. But it's the "talk" that makes the turn.

Jolo.

"And They Lived Happy Ever After" (6).

Travesty Melodrama.

13 Mins.; Interior.

Union Square.

During his travels abroad Philip Bartholomae, author of "Over Night," "Little Miss Brown," etc., saw a cleverly conceived idea played in Germany and made an American adaptation of it. In the line of travesty it is absolutely original—in sketch form, if not in song—and one that is sure fire for vaudeville. An author is seated at his desk, having just completed a novel. He proceeds to read it and while doing so the various characters execute in pantomime literally the scenes and the author's description of them. For instance, he tells of the old servant who had grown gray in the service of the family. In walks the servant in a gray suit, gray hair and his face made up in the same color. When he tells of the hero showing his heart, that personage displays his cardiac organ painted upon his left breast. It is a serious drama, replete with bloodshed, all of which is depicted literally for the edification of the audience. At the finish he says: "And the light went out." At this cue the lamp walks off the stage. It is one of the funniest and most novel comedy sketches ever shown in this—or probably any other—country. The author (Conrad Cantzen) reads well, and the five characters are adequately pantomimed.

Jolo.

Rush Ling Toy.

Chinese Magician.

13 Mins.; Full Stage (Special Settings).

Hammerstein's.

In most beautiful Mongolian tap-stry hangings comprising the stage settings, Rush Ling Toy, assisted by two men and a woman, shows probably the fastest routine of "substitution," sleight-of-hand and levitation tricks ever offered on a metropolitan platform. Most of the work is mechanical, the placing of one person in trunks, boxes, cages, etc., and instantly disclosing another. There may not be anything startlingly new in the act, but it is certainly presented in a novel manner with no stalling or stage waits. Even the "hypnotizing" of the woman for the levitation consumes but half a dozen seconds. Rush Ling Toy performs in thirteen minutes enough magic to consume half an hour's time if presented in the ordinary way.

Jolo.

Groh Brock and Co.

Comedy Sketch.

23 Mins.; Three (Interior).

The sketch is one of those "Charlie's Aunt" things. Groh Brock and Co. take up the time of an act with its presentation. Then they hand the audience a surprise by dropping the sketch altogether and putting on several quartet numbers. After one watches the four work with the song bits he wonders why they attempt any sketch at all. While there are some funny situations in the sketch to extract laughs from a pop audience their quartet stuff should get them more. They do a series of nationality types, dressing for each number, and did extremely well at the 86th Street theatre.

Mark.

Morgan, Bailey and Morgan.

"Piano-Act."

15 Mins.; One.

Fifth Avenue.

Jimmy Morgan, his wife, and a banjo player named Bailey make up this trio. They are from the Cabarets, although Jimmy Morgan, after having been one-half of Morgan and Chester, took his violin and smile into vaudeville as a "single." What James Morgan can do with both was told one evening at the Winter Garden, when he made the hit of the show, "No. 2," on the program. Then James linked up with Mr. Bailey. Have you heard the banjo since Sam Devere and Al Reeves gave it up? They used to plunkerplunk it. Mr. Bailey plays it. He and his banjo are pals. They work together like a tuned-up team. Some banjoist, that boy. When breathing remarks about rag-violinists, include James Morgan also. What he may miss with the instrument his personality fills in. James has a face and smile that will carry him through life. He is like Harry Fox in that respect, and does look some like Harry also. Miss or Mrs. Morgan is a pretty girl who dresses nicely, but has too much single work in the turn. She opens with "Circus Day." That likewise marks the opening of the act. It obliges Mr. Morgan to trail along on the piano, while Mr. Bailey is hopelessly cast as the remainder of the orchestra with his banjo. When Miss Morgan gets through with the slow number, the boys go to work. The boys going to work by themselves should have started the act off. "Circus Day" is through around here, especially for a "piano-act." Later Miss Morgan sang "Ragging the Baby to Sleep." This is a good number for her and fitted her voice. It's all she should be given now. Even the encore, "Society Bear," started off by her, should have been left out. "My Sumurun Girl" with the banjo and violin makes the finish. Messrs. Morgan and Bailey as a real "Rathskeller" or "Cabaret" act can hold this turn up easily. Miss Morgan merely lends color to it. The boys have a way of speeding the rag tempo that is very catching. As they hit the chorus the time is slowly increased until at the finale the instruments are racing together. In the next to last position at the Fifth Avenue Monday evening the trio got away over. They will do on any bill. Nevertheless, Mr. Morgan and Mr. Bailey had better put in the latest rags that will fit the banjo and violin. Having played at the Island all summer, and at Churchill's and the Garden since then, any former melodies used by them may be familiar to the house, if not made too much so by other acts.

Sime.

DeArno.

Comedy Juggler.

9 Mins.; Full Stage.

Grand Opera House (Oct. 20).

Juggles plates; then balls a la W. C. Fields; sticks in Jap style; knife, fork and turnip a la many others who have gone before, cannon ball and small cannon ditto. All quite good, fair patter accompanying it, but nothing new. Good opening act for big small time.

Jolo.

ZIEGFELD'S FOLLIES.

Ziegfeld can pick 'em. He's got 'em in this season's "Follies." And he better had, for there isn't much else there, excepting some settings, comedians who are wasted, a book that is nil and music the same. But the girls!

A regular female cut-up in Ziegfeld's "Follies" at the Moulin Rouge cold do wonders. Instead are Lillian Lorraine and Ida Adams. Behind and around them are other girls, "show girls," and pretty girls. You get them in front of a billboard, in Herald Square, in a Palace of Beauty, on the Boardwalk, Atlantic City, in Times Square and under a circus tent. But you get them, and you get them good. If they don't draw business to the renamed New York, nothing else in the show will.

Julian Mitchell did the staging. The printer set his name in display type. H. B. Smith, who wrote the "Words," and Raymond Hubbell, composer of the music, don't seem quite as important on the program. They are not any more so on the stage. Mitchell did it. Maybe he's the fellow who started the show off in the audience. That wasn't bad. Then along came a broken-down cab and horse, probably suggested by Dave Marion's hansom cab. Bert Williams as the driver and Leon Erroll as a "souse," with Le Brun and Queen inside the animal skin, worked this for many laughs. Later, on the boardwalk, Mr. Erroll and Harry Watson had another comedy scene. Mr. Erroll hit Mr. Watson over the head with a stick, then kicked him in the chest. Ouch!

Brenard Granville is in the show. He dances and sings. His dancing was a riot, but the management make him sing too often. The best song is sung by Ray Samuels in her "specialty." Her winner was "I Should Worry and Get a Wrinkle." The lyrics are much preferred to the title. Miss Samuels also sang "Down in Dear Old New Orleans" and a "rube" number. She should have stopped after worrying, for she was a big hit then. Bert Williams had "My Landlady" and "On the Right Road, Sister" among his four numbers. The last was the best. The others amounted to little. Miss Lorraine also sang often. One of her songs was "Row, Row, Row." It's a warm number.

Mr. Erroll did very good work throughout. His dance with Stella Chatelaine got several encores. One too many was taken. The "rag" was "The Broadway Glide" as the finale of the first act. The orchestra seemed confused over the music. A circus setting at the finale was excellently staged. Peter Swift as a circus barker is entitled to something for his imitation.

The Palace of Beauty scene brought on many of the girls as famous beauties. Evelyn Carlton, a Harlequin, appeared first. She wore a silk net over fleshings. It is said to be a copy of Mado Minty's costume. Mado wore it first in Paris. The Palace of Beauty reminded one of the model scene Al Reeves used to bank on.

Mr. Watson, Charles Judels and Josie Sadler were busy now and then. Mr. Judels had his one chance in the audience. Erroll came out in "one,"

suggesting the audience supply the plot. Judels was on one side, someone else on the other side of the orchestra, and Watson was in a gallery box. When the show got started they decided to look for the most beautiful woman in the world.

During the performance a mixed sextet of principals sang "Mother Doesn't Know." A singing voice in "The Follies" would help some. But it doesn't make any great difference. The girls are there, and the fellow from Goshen Corners or the man from St. Louis who is taking a chance are going to see them. *Sime.*

MONTE CARLO GIRLS

It was gala night at the Casino, Brooklyn, last Friday. Billy Inman's following turned out strong to give the comedian a reception. A show could not have been seen under better circumstances, for both the audience and the players were in the best of humor and got on sociable terms almost immediately. The numbers running mostly to rags were a big hit with the happy crowd and the girls worked as though their lives were at stake.

Taking a peek through the good nature of the audience, the fault with the numbers is more in the leading than with the staging or the girls. The men principals do most of the work in front of the chorus and while they have good voices and do well with the songs it is not as satisfactory as women leaders. "Ragging the Baby," "Indian Rag," "You're My Baby" and "Follow Me" all scored roundly. The last mentioned is a Dave Marion number involving the girls in which the leader, Harry Welsh, is utilizing Billy W. Watson's slide, using it in just the manner that Watson does. The "outside" business also belongs to Watson or it may be some other comedian. The numbers are not well costumed. Fortunately the girls manage to make the most of what little has been handed them in a wardrobe way.

The equipment of the show in all departments is far from extravagant. The opening set is hardly more than a bare stage while the burlesque is an interior restaurant set that does quite well enough. The comedy is good old burlesque fun and it is handled for the most part in an intelligent manner by two good comedians and an equally good straight man. There are a couple of bits that should be thrown out. The eating of the pie by Billie Inman is a nasty piece of business and the spitting by Welsh is no better. Quite a little of the comedy is done on the floor, but for the most part it is funny although unnecessarily strenuous. The pieces are by Welsh, Inman and Lanning and the three have managed to put enough stuff into the proceedings to make it entertaining. There are one or two over long bits but these are offset by lively numbers. The ballad sort of numbers have been tabooed completely. The two act piece has a four act olio. Earl Gates does a single dancing specialty and Zella Clayton a singing single. Both do very well and if they combined their efforts into one offering should make a very acceptable double act. Gates could do a whole lot for Zella Clayton in the dancing

line. Big Four Quartet quite the best singing four that has shown in burlesque might eschew the comedy unless something more substantial can be secured in that line. Billy Inman and Co. do Billy's old vaudeville act. It was a riot.

In the show proper Billy Inman and Harry Welsh get about an even break. Billy has the first part almost to himself and Welsh gets the second half. Both do good work and with the matter mentioned cut out there is little to complain of in their comedy efforts. Arthur Lanning is the straight, dressing well and working with the comedians to good effect. Belle Travers has the leading woman's role. Belle is plump and looks and dresses extremely well, playing with a good idea of what she is doing, which all makes up for her rather weak singing voice. Zella Clayton is the soubret. Zella needs dancing instructions. She is lively, good looking and has a voice beyond the usual soubret calibre. A little dancing would make her one of burlesque's best little soubrets. Earl Gates and a couple of the members of the quartet get in on small parts that do not amount to much.

Whoever put the Monte Carlo Girls together had the right idea. He went after speed and got it. If the show were mounted as many of the others are it would probably get its place amongst the first rank. *Dash.*

ROSE SYDELL SHOW.

The acme of good showmanship is displayed in the frameup and handling of Rose Sydel's "London Belles." Miss Sydel's name is a sure-enough draw by itself and Rose has surrounded herself with a capital burlesque organization. Johnny Weber is the principal comedian and with his familiar German characterization he held the Columbia theatre audiences amused and interested through the first act of the two-act piece. During all this time there was no appearance of Miss Sydel. She came along about the middle of the second act, to the accompaniment of cavorting choristers and plenty of whoop-it-up music in a capital worked-up entrance.

Therein is the skill of the showmanship. Miss Sydel's name being well worth while exploiting, it is good judgment to feature her in the show. The idea of making 'em wait to see the burlesque queen and entertaining 'em meanwhile with well-handled numbers and laughable comedy incidents is thoroughly well done.

The first part is the usual burlesque arrangement of numbers separated by more or less dissociated comedy bits. The numbers are in the hands of an unusually good looking bevy of principal women, among whom are Grace and Una Ellsworth, Florence Nicholls and Ollie Bland, all good looking and active entertainers. The last-named is particularly plump and blonde in the way that burlesque audiences like.

Miss Sydel's appearance before an illuminated drop is in the nature of a climax to the show. She is a bit blonder and a good deal more slender than of yore, but still the top notch of smooth, jolly friendliness. She

easily establishes those cordial relations between audience and player which are essential to successful Wheel shows.

The one slow period of the show was the polite comedy sketch of the Four Ellsworths, one of three items in the olio. With a good deal of Johnny Weber's robust comedy going before, and a lot more of the same sort of laughing material to follow, the olio was no place to work up a polite farce. The audience became wearied as the players talked and the sketch closed without any demonstration of interest on the part of the house.

Phil Cook played a bellhop satisfactorily in the piece and his hard shoe dancing contributed a good deal of interest to the olio. The third item in the specialty division was the talking turn of William S. Campbell and Johnny Weber. The talk was extremely funny, thanks in large measure to the "silly kid" nonsense of Weber. A series of living pictures was run into this act. They, of course, had no business there, but the curves of the girls in their union suits furnished all the excuse that was needed.

The show is clean for the most part. An octette in the second act involving the Misses Ellsworth, Bland, and Sylvia, Weber, Camplemm and Bogart (who by the way contributed several good bits in the comedy department as a tramp) was one of the few instances where the rough stuff was permitted to go across. "Fishing" was the title of the number. It was not programed and may have been one of those things that goes or does not go accordingly as the show and house manager agree.

The London Belles, with Weber and the drawing power of Miss Sydel's name, together with a highly entertaining burlesque show, should be a real money getter on the Eastern wheel. *Rush.*

RIVERSIDE.

Rain or shine they jam, push, elbow and literally force their way into William Fox's Riverside theatre. The audience at the Riverside looks like class. The newness of the theatre, the boxes and smoking loges, with an orchestra that hangs well together and tackles the latest music, gives the house an atmosphere which is giving it an outside reputation. It's some trick to get a seat for the night show and many are forced to stand at each performance.

Elizabeth Otto, a prepossessing young woman with nimble fingers, offered a piano act that was substantially rewarded. Miss Otto has a good stage appearance and is right at home with the ivories. She has a good musical act for the pop houses. Her style of work caught on nicely at the Riverside.

"The Aero-Nots" have been playing around New York for some time under a different billing. Two young men try to palm themselves off as aviators. Their attempt to put the lie over on the wives results in consternation. Bound to get a certain per cent. of laughter in the pop houses.

Fairmon and Furman, formerly a three-act, got the most applause of the evening with their songs. The Riverside is strong for the rathskeller and cabaret outfits.

Bogert and Nelson were next with their comedy act. Bogert got many laughs with his blackface antics. They carry two special drops in "one," the first the exterior of an opera house and the other a minstrel interior.

Bogert and Nelson went along in the good graces of the audience without much trouble. Their biggest point was scored with the Salvation Army bit at the close. Bogert's drum thumps were funny.

Raymond and Hall didn't do much with their songs but skidded into favor with their dancing. The young man and woman offer a pleasing routine at the close.

Reinne and her dances fitted in well. For a closing act on any pop bill Reinne has an effective act. She has made several changes which have improved the running of her turn. *Mark.*

New Acts in "Pop" Houses

Maurice Samuels and Co. (4).

"A Day at Ellis Island."

25 Mins.; Full Stage. Interior Special. American.

Maurice Samuels and Co. in "A Day at Ellis Island" have a sketch along the general lines of the Ellis Island sketch Joe Welch played in vaudeville. The pieces, although similar in theme, were planned with two entirely different objects in view. Welch's sketch strove for tears. Samuels goes after laughs. Welch's was more consistent, but Samuels' is rather easier to sit through. The scene is laid in the detention room at Ellis Island. An Italian has been waiting two days for his daughter, and her aunt, to whom he is to be married. The two girls are called in. When it is found that the aunt has no money she is to be sent back. The Italian is later informed of this also, but is told his daughter may remain. The daughter is brought forward and she plays a violin solo in the detention room, entertaining the inspector and the Irish attendant who have nothing to do (as only 4,500 immigrants have landed within the past two days). The trio derive some good comedy during the playing, however, so little else matters. In going for laughs Samuels has sacrificed the story completely, which may be just as well. He has a good idea of comedy and the Italian speaking the modern day slang is funny. A good supporting company help. The sketch is a good feature for the time. *Dash.*

Billy Kenny.

Monolog and Songs.

12 Mins.; One.

Billy Kenny is a light complexioned young man who wears evening clothes, sings a few songs and does some talking. The 86th Street audience liked his imitations best. Kenny has drafted some very commonplace talk. Kenny's Scotch song did well. For the close he imitated a banjo playing "Rum Tum Tiddle" and a violin (one string) rendering "Good Bye, Rose." The latter was the most effective. Kenny will get over in the pop houses. *Mark.*

Ward and Rogers.

Songs and Crossfire.

13 Mins.; One.

Grand Opera House (Oct. 20).

Vaudevillian on stage singing as expressman enters with trunk, on which he is to collect \$2.50. Actor has no money and sends him out front with an order on the manager. He doesn't collect, so they frame up a double team. A very good, clean cut, big small time two-men team. *Jolo.*

Lawson and Lawson.

Hebrew Comedians.

12 Mins.; One.

Grand Opera House (Oct. 20).

A couple of young men made up as conventional bewhiskered Hebrews with a routine of parodies and talk. Some of the jokes are filched from the Howard and Howard act, while others recall the comedian of the Avon Comedy Four. Poor dialects and poor turn. *Jolo.*

Kendall's "Auto Girl."

9 Mins.; Full Stage.

American.

Kendall's "Auto Girl" should prove an interesting novelty for the pop houses. The doll is introduced from a coffin-like box, the man carrying it around the house, through the audience while he keeps up a line of talk with a laugh or two here and there. The handling is very well done. There is no verbose treatise on the merits, but it is put right into working order and left for the audience to judge. As a finish a man in the front row (probably a plant) is invited to kiss the figure, which he does. This is a big laugh and a good ending. After being replaced in the box the doll gets up and walks off. The American audience was interested and puzzled. *Dash.*

Shaw and Bradley.

Comedy Sketch.

19 Mins.; Full Stage (Special Set).

Grand Opera House (Oct. 20).

Girl stopping at a western summer resort, takes refuge in the hut of a cowboy as a protection against an impending storm. Cowboy enters and mistakes her for a cook whom he is expecting. "Comedy" is created by his shooting his revolver every other minute—sometimes oftener—to hurry her with the cooking. "Cowboy" is over six feet tall, but speaks in a tenor voice. Small time audience screams over the silly efforts of the woman to cook, so act may be set down as a desirable one for that field. *Jolo.*

Jerome and Lewis.

Songs.

13 Mins.; One.

Academy of Music (Oct. 20).

Jerome and Lewis, colored, offer a singing turn with one doing a female impersonation. It was this same female "bit" that fooled a packed house at the Academy Sunday night and brought the act big rounds of applause. Their voices blend fairly well, but for some reason the team has picked some old songs which they should discard at once. The act is more of a novelty than anything else. New material would prove a big boon. *Mark.*

Burgos and Clark.

Lasso and Slack Wire.

8 Mins.; Full Stage.

They open with the man giving a lariat exhibition which pleased. He does the trick of tying the woman up with a lasso swiftly and neatly and follows it with the usual line of lariat whirling and rope swinging. For a finish, the team discards its wild west regalia and appears in abbreviated attire for a few feats on the slack wire. The woman supports one end of a rope with her left arm while the man spins around on it in different attitudes. Burgos and Clark show the most class with their opening. The act is good enough for the big small time. *Mark.*

Billy Ritchie in his comedy protean act, "A Dream of Dickens," will have his first big time showing of the turn at Proctor's, Newark, next week.

OUT OF TOWN

Frances Clare and Playmates (8).

"Just Kids."

Nixon, Philadelphia.

Eight of the cutest looking "ponies" seen together in a long time are supporting Frances Clare and Guy Rawson in their new "kid" act. Much of the old turn of Rawson and Clare's has been retained, the "ponies" being used to lead up to the familiar portion and at the finish where Miss Clare joins the "shape brigade" in a tight fitting black bodice over pink tights to use the foot ball number, something Miss Clare did sometime ago. There are one or two weak spots that need fixing over and something more can be done with the numbers, for the act has a squad of "ponies" that ought to be made stand out as a big feature following the real meat of the act so well taken care of by Mr. Rawson and Miss Clare. The little bit of love-making takes care of itself and gets over nicely, while the finish is a dandy looking number which is worked up big with the audience. For the opening Miss Clare goes among the audience to search for the "kids" who play hide-and-seek. This gives the act a new kind of a start. It's an "audience" bit, but no one will mind hiding those "kids." While giving Miss Clare a chance to change, Mr. Rawson leads a number which gets over and then the act hits the first snag, an attempted comedy bit with some luncheon missing fire. This is the principal weak spot. A laugh or two is needed right there for when Miss Clare returns in the bathing suit, the act jumps ahead again. Next she gets down to the real tight effect. With the fixing up that can be worked in when the act is going smoothly, Rawson and Clare will have a new kind of a "kid" act, lively, with a nice little story. It is good looking and cute. This goes for Miss Clare and that bunch of racy looking "ponies." It is some time since Guy Rawson worked with a bunch of girls and he seemed a bit shy. When he gets used to the speed he will no doubt find room to fit in some comedy bits which will help. The act went over fine with a very nice audience at the Nixon Tuesday afternoon. *George M. Young.*

MCINTYRE & HEATH'S OFFERS.

In these days of uncertainty in things theatrical, McIntyre and Heath are playing vaudeville and considering which one of numerous offers will prove the most lucrative.

They have received a proposition to organize a permanent minstrel organization at Weber's theatre, a feature of the entertainment proposed being the travesty in blackface of current Broadway hits.

The Shuberts have suggested their going into the Winter Garden in December with a show to be built around them.

From London there comes three distinct offers for music hall engagements, from the Palace, Hippodrome and Alhambra, the Alhambra to commence at once, the Palace in April and the "Hip" in May.

Lulu Glaser and her sketch will play Chicago Nov. 4.

WITH THE ROAD AGENTS.

A. C. Howser, formerly of the Chicago Examiner, is doing the press work for the Cecil Lean-Florence Holbrook show, "The Military Girl."

Frank Bates, brother of Tom Bates, business manager for McKee Rankin, will go ahead of the McKee Rankin Co. for the western tour.

George Leffler has gone ahead of "The Country Boy," which the Henry B. Harris estate has on the road again this season.

A. K. Hall is ahead of the southern company of "The Old Homestead." Branch O'Brien is ahead of the William Lawrence Co., playing the Denman Thompson piece, which goes to the coast this season.

Walter Duggan is in advance of Rowland & Clifford's eastern company of "The Divorce?" J. J. McClure is the advance man for R. & C.'s show, "The Rosary," which is on the Stair & Havlin circuit. Harry Fitzgerald is piloting the "Fortune Hunter" with Ed. Rowland, Jr., the man behind. Sid DeShane is working ahead of the central company of "The Divorce?"

William Marble is doing the advance work for the May Robson show.

George Frederick Hinton has become identified with the managerial forces of Harry H. Frazee.

The Jacobs & Jermon advance men are: "Golden Crook," Frank Smith; "Queens of Paris" and "Gayety Girls," William Vaill; "Columbia Burlesquers," Simon Dreisen; "Bon Tons," Al. Singer.

CIRCUSES WINDING UP.

With the closing of the circus and Wild West season, the owners and managers are busy with their plans for the winter. The 101 Ranch, which closes at Hot Springs, Ark., Nov. 2, will winter at Ponca City, Okla., giving up its former quarters at Venice, near Los Angeles. The show claims the present season is the biggest in its history.

Johnny Baker, for years equestrian director with Buffalo Bill, closed his circus career last week at New Orleans with the Two Bills. Baker quits the wild west show to devote all his time to mining.

Charles Ringling has leased Augustus Thomas' home in New Rochelle for a year. John Ringling will return to his Fifth avenue home for the winter while Alf. T. Ringling will also live in New York until next season.

The Two Bills will close at Columbia, S. C., Oct. 30.

COOPER AFTER COMMISSION.

An action for commission has been started by Irving Cooper, who wants about \$790 from Nat Fields as the total of the weekly fee he was entitled to for securing a route for Fields and his act over the Sullivan-Considine Circuit last season. Gus Dreyer appears for Cooper.

SELBIT'S NEXT ILLUSION.

London, Oct. 23.

Next month P. Selbit, who exhibited "The Spring Paintings" on your side last season, will go over again, with another illusion.

LITTLE WOMEN

"Aller Yiddisher kinder!" is the proper reply to make to anybody requesting information about the stage presentment of "Little Women" at The Playhouse. This laconic phrase, accompanied by suitable shoulder shrugs, facial expression and semitic gesticulations, conveys to the initiated that one, very orthodox in faith, thinks so well of a certain proposition, he fervently hope "all Jewish children" be so blessed by good fortune and all unbelievers excluded from participation.

One may rave and analyze to his heart's content about the dramatization of "Little Women," of the antiquated methods and adherence to old stage traditions. Undoubtedly this was purposely adhered to, as a direct bid for the approval of the survivors of one and two generations ago. It succeeds admirably, and prompts the terse but illuminating summing up of the undoubted success of the piece in the phrase "Aller Yiddisher kinder."

To Jessie Bonstelle is due much of the credit of this presentation of Louisa M. Alcott's novel. For eight years she labored unceasingly to that end and she will now reap the rewards she so richly deserves. The scheme to place it on the stage was laid by her before practically all the managers of prominence and rejected. To follow such a profitable undertaking as "Bought and Paid For" at the Playhouse with "Little Women" savors of managerial wizardry on the part of William A. Brady.

Before many weeks have passed "Little Women" will be giving daily matinees. This prediction may give you an idea of the delightful performances now being given at the Playhouse.

There is not a great actress in the cast, nor is there any need of one. The most prominent role is that of Jo, the many-sided girl who sells her hair to raise funds for her mother to journey to the military hospital where her father is confined. This is played by Marie Pavay, an intelligent and painstaking actress who is thoroughly acquainted with every trick of stagecraft. It smacks of long and careful stock company training, but is devoid of spontaneity. Probably the two best performances are those contributed by Carl Sauerman, a recruit from the German theatre, in the role of Professor Bhaer, and Alice Brady as Meg Sauerman is a brilliant example of the German school of acting. Alice Brady's Meg is a simple, clean-cut characterization, designed to assist in the general making up of the pictures, without playing for individual honors. Another performance carried out on similar lines, was that of Gladys Hulette as Beth, the delicate little sister. Howard Estabrook was altogether too clownish as Laurie. Gertrude Berkeley hardly imparted sufficient tenderness to the role of Mrs. March; John Cromwell as John Brook was always "in the picture"; Mrs. L. A. Eberle was an adequate Aunt March; Beverly West as Amy the youngest daughter, improved as the piece progressed; Lynn Harding's Mr. March was as unsympathetic as it was possible to make it; Carson Davenport's Mr. Lawrence,

THE RED MILL

It's never too late for a revival. If it isn't Shakespeare, it's something else. At the Academy of Music where the William Fox musical comedy company is enthroned it is "The Red Mill," the same piece Montgomery and Stone appeared in under Charles B. Dillingham's management. In reviving it at the Academy with the same scenery, Mr. Fox gives it to 'em for fifty cents. The Fox production is some fifty cents' worth.

A pretty good crowd was there Monday night. In place of German comedians who have been disporting themselves at the head of the Fox company appeared Walter S. Wills and Neil McNeil who essayed the Montgomery and Stone roles. They worked as hard as the proverbial Trojans to please.

"The Red Mill" pleased the house. It took nearly an entire act for the people to thaw out, but they assumed the aspect of a regular audience during the second half of the entertainment.

In reproducing "The Red Mill," J. Gordon Edwards and Walter S. Wills worked hand in hand. For a stock production they have done exceedingly well.

The chorus damsels, quite sufficient to fill the Academy stage and form necessary groupings, displayed the poker brand of stiffness, but perhaps their slowness to take up the singing cues and keep step in simple little march steps was due to the usual "first night" nervousness.

Stella Tracey carried away the honors among the women. As Tina, the barmaid, she was cute, sprightly and winsome.

The other principal women were Florence Quinn as Gretchen and Sadie Kirby as Bertha. Miss Quinn acquitted herself creditably. Miss Kirby looked the part of the burgomaster's sister, spoke her lines intelligently and carried herself well all the way. Edmace De Dreux filled in nicely as the French countess.

Wills walked away with the glory on the men's side. He never lagged a minute, danced hard and made all of his bits count. McNeil found the Fred Stone role rather unsuited to him in many ways.

John B. Simpson was a big, dignified burgomaster, while Charles Dox's sheriff stood out conspicuously. William Naughton was a handsome, boyish Doris and his tenor voice was heard to good advantage in his duet with Gretchen.

D. L. Don as the German innkeeper was at home in the part. Maurice Lavigne as the dandy effeminate governor came in for his share of attention.

One of the biggest hits recorded was that of the German kids in the second act. Two of the light-haired tots, seen on Broadway before, did a turkey trot in the wooden shoes that caught the house right.

Mark.

a virile characterization of a lovable old man, and Lillian Dix's Hannah, the servant, was all that it was designed to be.

Jolo.

ORPHEUM.

(Estimated Cost of Show, \$3,800.)

It is not an altogether satisfactory show at the Orpheum. The names look well together on the bill, but as is often the case the working out process is different. The first half seemed to go better than the second part, although the names on the closing end were the bigger. This was probably due to the thirty-eight minutes consumed by Jesse L. Lasky's "Little Parisienne" (New Acts) opening the intermission, making it hard for acts following. The new Lasky offering did not get over at all. The house was well filled on the lower floor and fairly populated in the balcony sections.

Homer B. Mason, Marguerite Keeler and Co., closing the first half, did extremely well. The "In and Out" idea pleased the audience. To many it seemed to be new, and the extremely funny handling of the congenial "souse" role by Mr. Mason, offset by Miss Keeler's straight playing and good looks, caught a whirlwind of laughter.

Maude Lambert and Ernest Ball were "No. 4." The couple did fairly. Miss Lambert is not singing the proper material. Opening with "When I Met You Alone in Dreamland," a ballad that sounds pretty weak after the two extremely good ballads of Ernest Ball's ("Love Me and the World Is Mine" and "In the Garden of My Heart") she gets a poor start and, following this with "Circus Day," a number too old hereabouts and one unsuited to the singer, it is only her pleasing personality, good looks and dressing that hold her up. Miss Lambert should fix up her repertoire immediately.

Emerson and Baldwin, after an absence from this country of some three or four years are doing a bundle of comedy junk that leads them through nicely. The boys have the right idea in the speed department and keep things moving at a good pace. Finishing on the next to last trick would send them off better than going through with the final club passing now used. They will be welcome for a swing around the circuit. Du Cailion, "No. 2," put in an interesting and entertaining ten minutes. Combining some smart talk with his ladder balancing, the house liked his English accent and gave the equilibrist a good send-off.

Stuart Barnes followed "The Little Parisienne." In a short time he had his audience well in hand. Talking more and singing less, Barnes had the audience shrieking at his marriage discourse, pro and con. His "single" song done after the manner of "Honorary Member of the Patsy Club" was also a big laugh-getter for him.

Ray Cox, following Barnes at about eleven o'clock, had the tough spot of the bill. It was bad enough following a single and a "piano act" earlier on the program, without hitting the late hour thing. She did well, the "Aeroplane" number doing it, although it seemed a pity that the bulky material in the first two numbers ("Journal" and "Cook's Tourist") had to go for almost naught. Miss Cox in her present routine has a single that will take some beating. If some of the peeved singles who think they have a regu-

FIFTH AVENUE.

(Estimated Cost of Show, \$2,950.)

The Fifth Avenue show bumped along over the tracks Monday night. It ran according to program, which brought the Five Piroscoffis on to open the performance. It should have been a great bill that could afford to have the juggling act start it off. But it wasn't. The fast beginning made the next three or four turns suffer.

The Piroscoffis are working better than ever, but they will stall. It doesn't get them anything excepting in an instance or two, and these should be enough. The faster they work the better they will be liked by any vaudeville house.

Tom Kyle and Co. were "No. 2" (New Acts). They never got started and were injured more than anyone else by the opening. Chas. F. Semon in "No. 3" had to make the best of it. He's working in "one" now or did Monday evening. Unless it was for the stage manager's convenience Mr. Semon might better return to his former set. He got more from his act then, especially the changes, than he can by making them off stage. The singing musical monologist has some new bits and music. One of his pieces, "The Harmonica Rag," is very good. Several rags in a medley are used, Semon being near enough to date for "Hitchy Koo." Semon was liked by the quite big audience, though not nearly a capacity one.

Bert Von Klein and Grace Gibson (New Acts) came next, with singing and dancing. Right on top of them followed Felix Adler, with more singing. Adler has put in "Haunting Melody." Just why doesn't appear unless Mr. Adler wants one chance with his voice. He needs all comedy numbers, and if one comic song went out, with the gestures, another should have been filled in to permit of them. Because Mr. Adler has been much flattered by other acts stealing his material, including the ventriloquist bit, is no reason why he should give the field clear to his copyists. The ventriloquist travesty is still the big thing in the Adler act, and the finale of it. Instead of bringing the live "dummy" to the centre of the stage, Mr. Adler could get more out of it by remaining nearer the first entrance. He made a full round score, and was about an equal applause hit with Morgan, Bailey and Morgan, the Cabaret turn (New Acts), in the next to closing spot.

In between were the Frank Mills Players, with "Live Wires," the former Minnie Dupree sketch. The piece should have been on earlier. The big B. A. Rolfe production, "Puss in Boots" (New Acts), closed the show. It had to follow all the light entertainment ahead, but the bigness of it was sufficient to do that. The Rolfe act is held over for next week.

Sime.

lar act will go and have a look, perhaps they will get over being peeved.

The Apollo Trio, a combination posing and hand-to-hand balancing act, closed nicely. The men work in bronze and the build of the understander is enough in itself to carry the turn. McMahon Diamond and Clemence opened the show.

Dash.

AMERICAN.

The first half of the American show the first three days of this week gave the program such an upset it was all that the very good lower portion could do to bring it out of the fire. Business on the Roof was not up to the usual Tuesday night standard, the orchestra floor being but sparsely occupied. The audience was not enthusiastic, not even when they were pleased. They laughed along for eight or ten minutes at a stretch in the case of at least three acts, but neither received any great applause at the finish.

It was well down to Girard and Gardiner who closed the intermission before anything happened at all. Kendall's "Auto Girl" (New Acts), "No. 3," had aroused interest but there was no real life. "Dooley and the Diamond" caught laughs all the way. Eddie Girard for his dancing and monkey tricks was rewarded during the running of the piece.

Welch, Mealy and Montrose followed Girard and Gardner with an intermission intervening. There seems to be a new Montrose in the act and he is a capital tumbler, turning off several routines that caught applause. Scream Welch has stuck in some new bits of comedy and a few up-to-the-minute baseball remarks caught fire. The house laughed at Scream right through and applauded the tumbling and acrobatic dancing of Sig. Mealy, but at the finish they were again closed up.

Maurice Samuels and Co. (New Acts) followed and also pleased immensely without getting more than one good curtain at the finish.

Otto Bros. were next to closing and they went without applause at the finish as well, although doing nicely during the act. The brothers need new talk. The musical stuff is not just what the audiences care for. They are good comedians of their kind and mixing English is much better for them than all the stories with points that they could secure. The singing and dancing went through swingingly.

Two Sales closed the show, putting on a very good finish. On the other end Ed. Estus opened things up with his familiar balancing. Estus has evidently missed some of the audience during his many times at the American, for there was applause for him.

Evelyn Clark sang several songs without showing much excepting a voice that will keep them guessing in the pop houses. Evelyn would do well as a Cabaret singer, where she really belongs unless she can frame up something in the way of an act. A costume change alters the girl's appearance wonderfully. She might steal some of Willard's fire and bill herself as the girl who grows thin. She looked at least twenty pounds lighter in a white gown than in a pink one worn at the opening.

Joe Lanigan, a tall thin fellow not unlike Al Carlton, had rather a hard time of it. Lanigan was "No. 4," following all quiet stuff and his ultra quiet manner just about did for him, Lanigan will need material, however, no matter where placed. His present talk is far from good, and he really takes a liberty in saying, "I only tell them, I don't explain 'em." *Dash.*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,800.)

The bulk of the audience at Hammerstein's seems to be arriving later and later. If this keeps on they won't get there at all. One large party entered the house in the middle of the act closing the first half. When the show began at 8.10, there did not seem to be 100 people present. Along toward nine o'clock, however, the house began to be comfortably filled. But business was not big, nor anywhere approaching capacity.

The headline act is George Beban and Co. in "The Sign of the Rose." All very well in its way. Beban is evidently not strong enough as a name to "draw" at the 42d street corner. With Chip and Marble as "bottom" and "Big Jim" (New Acts) in the centre, and the opening of Ziegfeld's "Follies" within a stone's throw, there was nothing in the way of "form" to entitle Hammerstein's to a capacity audience Monday night.

The show was opened by Toledo, a novel contortionist (New Acts). He was followed by Peppino, an accordion player. Mosher, Hayes and Mosher held 'em finely for "No. 3," but spoiled their good impression by being compelled to do their old encore in "one" so that the stage could be set for Kalmer and Brown. Kalmer's "Bugology" number is a replica of a song and similar make-up, done by Richard Carle several years ago. The team's encore in "one" is also patterned after the "close in one" work of the Chadwick Trio.

Barnes and Barren, Hebrew comedians, had their first whack at New York big time and after this week will probably return to big small time, where they should shine. They are not yet ready for two-a-day. The turn hasn't sufficient action, and the men lack the "punch." But they should not be discouraged. Time and industry ought to work out their salvation. A fine spot was allotted them, just one act before intermission. Beban closed the first half. He is using a new set this year.

Rush Ling Toy (New Acts) opened the second half. Goldberg, cartoonist, doesn't lose any time getting to work to the musical accompaniment of "I'm the Guy." His burlesque drama in six chapters, with the "foolish" slides thrown on the picture drop, earned for him well merited approval. Sam Chip, Mary Marble and Co. with their new act, "The Land of Dykes," disclosed a sequel to their former sketch. The audience seemed to be about equally divided as to whether it was an improvement or merely a repetition in another guise.

This brought Bixley and Lerner on at 11.03. They had the good sense to cut out all of their talk, going right into the "cream" of the act. They fared remarkably well for ten minutes with comedy singing, operatic burlesquing and Bixley's playing of instruments from the orchestra, retiring with three healthy bows. Olympia Trio, parallel bar gymnasts, closed the entertainment.

Jolo.

UNION SQUARE.

(Estimated Cost of Show, \$2,400.)

A program designed for comedy is at "the Square" this week and is succeeding pretty well in the purpose. It is a rapidly moving entertainment, going through with speed and precision.

Sansone and Delila, one of the best of opening acts, acquitted themselves well. Then in succession came Wheeler Earl and Vera Curtis in a singing, dancing and talking skit; Graham Moffat's Players, in the Scottish sketch called "The Concealed Bed"; A. Seymour Brown, late of Brown and Ayer, singing his own songs; "And They Lived Happy Ever After," an American adaptation by Philip Bartholomae from the German, a novel travesty idea. These four numbers are reviewed under New Acts, as is also "The Girl from Child's," a comedy sketch presented by Hal Davis and Inez Macauley on Tuesday evening only for a "try-out."

Jimmie Britt gave a dignified and gentlemanly series of stories, following it with a recitation, in idealized fighting costume. As a vaudeville entertainer Britt doesn't play second fiddle to any ex-champion pugilist. In dress clothes he looks like a juvenile man from a leading Broadway playhouse.

Emma Carus was in fine fettle. Emma cannot work without tangible appreciation on the part of her auditors. When it comes she cuts loose. Tuesday evening it "came" with a vengeance and Emma was there with the "pep." She has two new numbers, "Love, Honor and Obey" and "Take Me to That Suwanee Shore," the latter having a strain of "Robt. E. Lee" running through it. Finding the house with her, Miss Carus obliged with an additional number after her regular routine, with a ballad in which she poured forth some of her high notes, which seemed to surprise her listeners.

Avon Comedy Four held down the next to closing spot in fine form and Mlle. Buckley's animal act closed the show.

Jolo.

86TH STREET.

As a rule the audiences at the 86th Street theatre is pretty soft picking and a good comedy picture or one with thrill and tears goes home with the bacon. When both acts and pictures are uncommonly good the show goes like a house afire. The 86th Streeters are not one bit stingy with their applause. The latter part of last week offered a bill which filled the house at each show. Friday night there were many standees.

Several of the pictures were exceptionally good. The Pathe Company (American) has a late one, "The Striped Bathing Suit," which is very funny. It was a well diversified bill. Each of the acts was well received. Lawrence and Wright stopped the show. These boys, with some late songs, found a good spot and made the best of it. Any time you invite that 86th Street audience to sing or whistle a topical song hit you are sure of big returns.

Martha opened the show with her songs. She got started nicely with "Somebody's Coming to Town," but slipped back a few pegs with her Italian number. Her French number didn't get a ripple, but her dancing at the close boosted her stock considerably.

James H. Kiernan and Co. followed with their farcical offering, "The Royal Cook." Between the wife, who couldn't cook, the husband, who couldn't stand for his wife's cooking and the new cook, the audience found sufficient cause to laugh. The "Royal Cook" is of light comedy texture and may never reach the bigger houses but they find humor in it in the pop houses. The act has a typical farcical ending with the hubby forcing the cook into the kitchen at the point of a gun.

Lawrence and Wright were followed by Groh Brock and Co. (New Acts), Billy Kenny (New Acts) should have been on earlier. Burgos and Clark (New Acts) proved a good closer.

Mark.

THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

(Wynn.)

"Say, Steve, I suppose you hear a lot o' kickin' about the cheesy orchestras around the country, but after you get an earful o' my grouch against the one we went again last week, you'll think the rest o' these harmony mobs are nothin' but a flock o' Wagners, Strausses and Charley Fishers. What gets me crazy is the deal the agents handed us when they told us to go out and get orchestrations made for a whole crowd and now after sinkin' fifteen hard bucks in gettin' the stuff manufactured on papers with our monicleer on, we ain't never got a chance to flash 'em.

"The best we go up against is a squeaky old second hand piano what's generally tickled by some dame that got stuck on an actor and blew a happy home for art's sake. We don't need any drums in the act except where I slam the Kid over the bean with the bladder, so that leaves us flat with the piano. You know Cribbage ain't no boob on harmony and he can spot a ringer the minute he flops on a stool.

"But gettin' back to the orchestra we bump again last week, it was orful. Why that guy was the worst pianist that ever laid his dogs on the soft pedal, but talk about fourflushin', gee he was there. I guess he picks us for a coupla jaspers cause the day we land he pulls us aside and starts explainin' the meanin' of allegretto and all that other stuff and then he made us sit still and listen. That guy was so bad he couldn't even fill a disappointment in a Salvation Army Band."

"And to make it worse still, he was one o' them tenor singers what sound like their pipes had been bathed in crude oil whenever they talk. You see I got a lot o' stuff where I kid the orchestra leader and he works through the act with me, but this guy was a rum. No one could hear him. I got the idea from a bloke named Tinney, a nigger impersonator what does a lot o' stuff like that only he gets more outa it than me. I guess he does it different, cause I used exactly the same talk what he did, but they don't give me a tumble nohow.

"I'm a little leary about bringin' Cribbage into high-brow society. You know how it is with them rough hicks. He's a good kid and all that, but a Harlem can-rusher is hard to ween onto classy stuff. And Cribbage was some can-rusher in his day. Why he got round shouldered from lookin' under the swingin' doors to see which bartender was on duty. We're goin' east pretty soon and I'm gettin' a lot o' swell jewelry on the dollar down plan to make the big front when we hit the main stem. I'm thinkin' about a trip to England and maybe we'll beat our way down to Zanzibar. I understand the goin's good down that way and if we can make good in Zanzibar maybe we can come back and get a route over the 'Association' time."

The Park, Terre Haute, Ind., playing burlesque in other years and recently given over to Sunday shows only, has closed. Manager Joe Barnes has gone ahead of the "Jersey Lilies" burlesque company.

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

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NEW BUILDINGS.

An irregular plot at Flatbush and Bedford avenues, Brooklyn, has been purchased by John Mason. Plans are being drawn for the construction of a modern moving picture theatre. Plans have been filed for the construction of another moving picture house at 1750 Pitkin avenue, Brooklyn, to be run by Morris Kerman.

The Zarland Realty Co. (M. Durand, president) has leased ground (375x160) on the west side of Prospect avenue, between 163d and 165th streets, to the Midas Amusement Co. for theatre building purposes.

A house, seating 1,800, will be erected on half of the site with a summer garden planned for the other half.

The Zarland Co. has also leased the two-story amusement building on the west side of Third avenue, about 112 feet north of Wendover avenue, for twenty years, aggregate rental, \$211,000, to Rudolph Landauer, S. B. Tobin and others.

Hoosick Falls, N. Y., Oct. 16.

H. R. Cromwell, of this place, has completed plans for building a moving picture house 60 by 120 feet in the ground plan. C. D. McCarthy will operate the enterprise.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—With a fairly good bill this week, following two excellent ones in succession, the Palace business is running close to the capacity mark, although the record established two weeks ago will hardly be strained this week because of a bad break in the weather. "The Eternal Waltz" remains the headliner and with the addition of some comedy it

is running along quite smoothly. The bill opened with Winslow and Stryker who suffered slightly because of the light house during their presence. They managed to pull up fairly well at the finish, however. Harry Breen landed nicely with his extemporaneous patter and walked off with a good sized hit. Clark and Hamilton were one of the early hits, the comedy going especially good. Sherman, Van and

Hyman with their familiar routine of popular songs managed to keep up the good work and ran quite as strong as any of the numerous rathskeller acts that have been shown at the house. After "The Eternal Waltz" Lester and his dummy registered their usual hit. Klutzing's Entertainers, closed the bill. WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Military Girl," doing fair business. Saturday and Sundays, selling out.

AUDITORIUM (E. Ulrich, mgr.; Frederic Donaghey in charge; K. & E.).—"The Garden of Allah." Business still big. Last week.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"Milestones," playing to growing business.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—"The Girl From Montmartre" and "A Slice of Life," with Richard Carle and Hattie Williams as stars. Doing good business and pleasing.

COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.; K. & E.).—"The Red Widow," doing record business for the house at \$2 prices.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"A Winsome Widow," playing to big business. Last week. "The Spring Maid" will follow.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers," one of the hits of the season. Business good. To be followed later by "Bachelors and Benedicts."

GARRICK (Asher Levy, mgr.; Shuberts).—"The Blue Bird," now with indications of big business.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Kismet," with Otis Skinner. Record business for the house.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate." Business has been picking up and the house sells out at nearly every performance.

McVICKER'S (George Warren, mgr.; K. & E.).—"The Fortune Hunter," with Will Deming, doing capacity business at nearly every performance.

POWERS (Harry J. Powers, mgr.; Harry Chappelle, bus. mgr.).—"Dark." Will open Oct. 28, with Mrs. Fiske in "The High Road," new play by Edward Sheldon.

PRINCESS (Edward Doyle, mgr.; William A. Brady).—"Bought and Paid For," opened the house under the Brady regime, Monday night.

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STUDEBAKER (E. J. Sullivan, mgr.; George Ade Davis, bus. mgr.)—Dark.

COLLEGE (T. C. Gleason, mgr.; stock).—The Gleason Players in "The Spendthrift."

CROWN (Arthur Spink, mgr.; Stair and Havlin).—Traveling company in "The Confession."

FINE ARTS (Andreas Dippel, mgr.; Pert Perry, bus. mgr.)—Kinemacolor pictures. Curn Players will probably follow.

NATIONAL (John Barrett, mgr.; Stair & Havlin).—"The White Slave."

VICTORIA.—Traveling company in "The Shepherd of the Hills."

WHITNEY (Frank O. Peers, mgr.; B. C. Whitney).—Hagenback-Wallace Circus Pictures.

"The Candy Kid," a tabloid act, closed in Oshkosh last week. Will Kilroy is the manager and promoter.

Charles Thall is preparing to go out in advance of "The Military Girl."

Mrs. Julia Remington will rebuild the Remington theatre, Kankakee, Ill., and have it ready for occupancy March 1.

Bert St. John, general manager for B. C. Whitney, was in town this week in the interests of the Whitney Opera House.

Jack Gilmore is doing the advance work for "The Shepherd of the Hills," now playing in Indiana.

William Kibble, manager of Martin's "Uncle Tom's Cabin," reports that his show got \$557 at Lafayette, Ind., Oct. 12 and \$452 at Huntington the following day.

"The Isle of Spice," in tabloid form, will open at Ottawa, Ill., Oct. 28. Boyle Woolfolk is putting it out.

Beth Hardy, a chorus girl, took Florence Holbrook's role in "The Military Girl" at the American Music Hall last Thursday night. Miss Holbrook was out of the cast on account of some trouble with her eyes.

Dick Collins is doing the press work for the Hagenback-Wallace circus pictures at the Whitney Opera House.

Mike Bernard and Al White have doubled as a vaudeville team and are showing their new act at the Wilson Avenue theatre this week.

Tom Bourke, whose non-de-plume is "C. Sharp" and who writes observations for the theatrical department of the Chicago American, is spending a few days in New York this week, visiting with C. E. Bray and Aaron Jones. This is the scribe's first visit to the eastern city.

George Blumenstock, brother of Irving B. Lee (Togo), who died recently in Denver, Col., is collecting the many manuscripts left by the author and will shortly arrange for the publication of several of his acts. Lee also left a number of lyrics which will be duly disposed of by his estate.

The mother of Stanley Thompson is particularly anxious to hear from him. He has not been seen by his folks in seven years. Thompson hails from Canada. After several engagements with metropolitan dallies he vamped into vaudeville where he exhibited his prowess as a hypnotist.

Charles Rose, brother of Joe Adams, the well-known restaurateur and one of the partners in their famous gold mine, has moved over to the firm of Lewey Brothers, a local diamond concern, where he will look after their theatrical sales department. Rose was until recently with Strellitz Brothers.

Wilton Lackaye will again be seen in the character of John Brand in Eugene Walter's production of "Fine Feathers." Lackaye will return to the Walter's piece Nov. 11. Frank Sheridan is now playing the role created by Lackaye and which he deserted after a lengthy legal battle between Harry Frazee and the management of "Oliver Twist."

"By Products" was presented again this week at the Academy, a trout house for the "Association." Although several daily papers spoke glowingly of the piece, it took to the air after one night's engagement.

"The Golden Gate Girls" is the title of a new tabloid production being produced by Minnie Palmer. The troupe numbers eighteen with the Popular Four and the Lewis Sisters featured. It opens at Michigan City next week. Al Shean wrote the book.

Gene Hughes, the New York agent, passed through Chicago last week en route to Omaha where he joined Mrs. Gene Hughes, who is just completing a tour of the Orpheum Circuit. During his stay in town Mr. Hughes routed a number of his attractions over the "Association" time.

Byrdine Zuber formerly with "The Sweetest Girl in Paris" at the La Salle Opera House is appearing in "Kitty of the Chorus," a vaudeville sketch written and staged by herself.

"Officer 666" got \$1,086.25 on two performances at Rockford, Ill., October 12.

"The Eternal Waltz" is being held over for an extra week at the Palace Music Hall and will play Milwaukee next week.

The Criterion on the North West Side is now playing Sullivan & Considine vaudeville.

"Dream Kisses"

VOCAL

BY EDWIN EARLE WILSON

INSTRUMENTAL

"THAT SHAKESPEARIAN RAG"

RAY SAMUELS' BIG HIT IN ZIEGFELD'S FOLLIES OF 1912

*"THAT MELLO CELLO MELODY"

THE 'ORIGINAL MELLO-CELLO SONG. MERIT TRIUMPHS

*"AU REVOIR, SWEET MARIE"

S. R. HENRY'S BEAUTIFUL MARCH BALLAD

*"IN THE GLOAMING WAS THE SONG SHE SANG TO ME"

ARTHUR GILLESPIE & GEO. ADE-DAVIS' GREAT BALLAD

"MY HEART SHALL FIND YOUR HEART"

HIGH CLASS NUMBER. BY H. SYLVESTER KRAUSE AND BALLARD MACDONALD. SUPERB LYRIC AND MELODY

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DANDY NOVELTY SONG WRITTEN IN POPULAR SCHOTTIE CHE TEMPO

"MINE IS THE LOVE THAT WILL LAST"

BRAND NEW. IDEAL SONG FOR VOICE DISPLAY

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*"I KNOW YOU'RE SOMEWHERE LOVING ME"

A BALLAD UNIQUE IN IDEA AND EXECUTION

*"SUBWAY GLIDE"

MORE POPULAR THAN EVER

*"HUSH! HERE COMES THE DREAM MAN"

NEW BOGIE MAN SONG WRITTEN BY MOST SUCCESSFUL SONG WRITERS IN LONDON

NEW HIT "TAKE ME IN YOUR ARMS" By Rosamond Johnson

INTRODUCED BY MISS CARRIE REYNOLDS

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✦ I'M JUST CRAZY FOR LOVE

✦ HARVEST DAYS ARE COMING

CHICKEN GLIDE

VALSE SEPTEMBRE SONG

DRUID'S PRAYER SONG

✦ LIKE THE HAT AND DRESS

✦ SILVER WATER

✦ SUMMERTIME

✦ AMINA SONG

✦ EV'RY TIME I SMILE AT YOU

✦ HARBOR LIGHTS ARE BURNING

✦ I'VE GOT A PAIN IN MY

SAWDUST

✦ BELL IN THE LIGHTHOUSE

✦ COME WHERE LILIES BLOOM

✦ WHEN FELLOW IS LONESOME

GLOW-WORM SONG

✦ EPIDEMIC RAG

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The house was opened with combinations, but the traveling companies did not meet with much success.

Oscar Ragland has left "The Military Girl" at the American Music Hall and his place has been taken by Steve Colvin.

Ashton Stevens, dramatic editor of the Chicago Examiner, who has been very ill, is now resuming his work.

Mort H. Singer has two companies on the road playing "A Modern Eve," one playing west to the Pacific coast and the other playing the middle west time, and later will go east.

Albert Spink has been made manager of the Victoria, playing combinations.

Albert Perry, business manager of the Fine Arts theatre, announces that the Coburn Players will be seen at his house in their repertoire soon.

Ned Barron, formerly in "Dope," has been playing in "Chums" with Florence Templeton.

Chauncey Olcott will open at McVicker's Sunday night in "The Isle O' Dreams."

SAN FRANCISCO

By HARRY DONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Joseph Jefferson and Felice Morris gave an intelligent and excellent interpretation of a classy sketch ("In 1899") and scored a hit. The La Ballet Classique, pretentious and artistic. Melville and Higgins returned west with their comedy turn and scored decidedly. Asahi and his Japanese band of illusionists put on their mystifying act with splendid results. Among the holdovers were Quive and McCarthy, Gautier's Toyshop, and Jack Wilson Trio. EMPRESS (Sullivan-Considine, gen. mgrs.; agent, direct).—In a virile playlet, well acted, Charles Wildish and Co. got substantial returns. Delmore and Adair, with a tame opening and some talk that was too long, got in better favor with their closing stuff. McRae and Levering did well with a pleasing routine and some good comedy. Hylands and Farmer got over nicely. Scott and Wilson were applauded but Phil Bennett's work was only fair. The Columbia Park Boys' military band, a local organization, did not make the impression desired. Their work was very amateurish.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—The Hasse Ben Ali troupe of acrobats are helping business at this house. This aggregation considered one of the best ever seen here. Mercedes in old mind reading, amused. Lowell and Drew showed in a tiresomely chatty sketch which proved only ordinary. Flo and Ollie Walters scored, while Copeland and Payton put over a big hit. Harrah and Co., skaters, did well, their work being favorably compared with other acts of its kind. Sylvia Sabolesy and her violin proved a local flivver, owing to the amateurish performance of Miss Sylvia.

PORTOLO (Ralph Pincus, mgr.; agent, Bert Levey).—De Lucia was passable. Prof. Guyhle offered a mediocre turn. Dick Cummings and Co. put on two sketches at different performances. One was fair while the other registered a decided hit. The Lees acquitted themselves creditably, while Harry Davis, doing a comedy juggling act that was strongly suggestive of the W. C. Fields brand, pleased. Three Madcaps cancelled and the Palermo Duo, a singing act, filled. Mabel Maitland's work was satisfactory.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"The Woman," second and last week.

CORT (Homer F. Curran, mgr.; Shuberts).—"Rose of Panama," with Chapine; opening week.

SAVOY (Charles H. Muehlman, mgr.).—"In Old Kentucky," opening week.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock. Maude Fealy & James Durkin in "The Inferior Sex."

NATIONAL (Charles Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Stock "pop" musical comedy. Opening week.

Mme. Galski is announced for a matinee concert at the Columbia Oct. 27.

Signatures to 50,000 or more have been secured in the schools of this city to a huge petition that is to be sent to the Mayor and City Council of Philadelphia requesting permission for the public exhibition of the old liberty bell here during the Panama-Pacific Exposition in 1915.

Negotiations are reported to be on foot again between Bert Levey and Oliver Morosco for the lease of the Belasco, Los Angeles, for "pop" vaudeville.

Tom Chatterton is spoken of as a future possibility with the Belasco stock company at the Alcazar.

A report comes from authentic sources that the construction of two hippodromes here by local interests is seriously contemplated. The identity of the promoters has not been revealed. If the theatres are built, "pop" vaudeville is expected to be the policy.

Among the several unusual exactions demanded by the Moving Picture Operators' Union of acts playing the vaudeville theatres in this city is an "extra" fee of \$1.50 a week in every case where there is a slide or film announcement of any sort. This is separate from and in addition to the "extra" exacted for hanging a drop curtain.

Art Hickman, formerly manager of the old Chutes Park, is recovering from the effects of a recent operation in a local hospital

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for varicose veins in his limbs. He is reported to be convalescing nicely.

The German theatre company is scheduled to play a benefit performance Nov. 3 at the Cort in aid of the family of one Carl Stippe Kohl, who was the victim of a local automobile accident last August.

A fifth theatre is shortly to be erected in Chico, California. It will be located in the Silberstein Block. The promoters are local business men.

Walter Newman has closed his "rep" company and has taken out "East Lynne," headed by Bertha Foltz.

The recent loan of \$175,000 to W. H. Leahy, by the German Bank for the erection of a playhouse on the old Tivoli Opera House site on the north side of Eddy street, between Powell and Mason, would seem to indicate that this is to be the location of the new Tivoli, instead of across from the Orpheum in O'Farrell street.

The Post Musical Comedy Co. in Sacramento has lately been reinforced by Larry Weaver and Esco Ives.

Richard Hotelling, known hereabouts as "The Shakespearean Millionaire Actor," is expected to succeed Lander Stevens in at the Liberty, Oakland, when the latter shall have concluded his engagement there.

The management of the "Mission Play" is reported to have lately been taken over by a new company which is to build a theatre here in the immediate vicinity of the Old Mission Dolores for the presentation of the attraction during the Exposition in 1915.

Harold Holland has left the Alcazar theatre stock company.

Ward Morris is managing the Lincoln, formerly the Richmond, and which reopened Oct. 20 with pop vaudeville booked by the Western States Association offices.

The organization of the Mortimer Dodge Musical Comedy Company for a road tour is announced. Coast time will be played principally.

Garvin Gilman, recently a member of The Great Raymond's company at the Savoy, has been confined to St. Mary's Hospital in this city as a result of injuries sustained from a hold-up here a few weeks ago, when he was robbed of some valuable jewelry and a sum of money.

Herbert Bashford, literary editor of a local daily newspaper, has completed a three-act psychological study play entitled "The Voice Within," which is a prospective early attraction for the Alcazar.

The Pla Trio and Martha Golden sailed from here Oct. 19 for Honolulu, where they are scheduled to open the last of this week at the Liberty.

Johnson and Wells, colored, arrived here last week from Australia.

The scheduled date for the opening of Grauman's new Imperial theatre is Thanksgiving Day. Irving Ackerman and Charles Brown, lessees of the new California "pop" vaudeville theatre, have selected Easter Sunday for the opening of that house.

Flossie Everette, a former chorister at the Adolphus, Los Angeles, and known as "the dancing demon," is with Lew Cantor's Merry Kids.

John Considine is here and expects to return to Seattle the last of this week, though a flying trip to Los Angeles is possible.

It is reported Tony Lubelski is planning another vaudeville tour with his Chinatown act, revised, and probably minus the Mongolians.

The Three Madcaps are reported as having split here last Sunday on account of internal dissensions.

The Washington Square, a "pop" theatre at North Beach, Frisco, is reported to have been closed last Saturday night by the W. S. V. A. management. Frosty business is the probable reason.

LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Brown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week 14, Nat Wills, hit; E. Frederick Hawley & Co., excellent; McIntyre and Harty, good; Annie Kent, clever; Williams and Warner, fair. Holdovers—"The Antique Girl," Bertish, Minnie Allen. Usual business.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Well balanced bill. Business excellent.

PANTAGES (Carl J. Walker, local mgr.; Alex. Pantages, gen. mgr.; agent, direct).—Good bill and business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levey).—Curran and Edwards, fair; The Edwards, pleasing; Chet Wilson, clever; Burton's Dogs, hit; Rose McDonald, well liked.

MASON O. H. (W. T. Wyatt, mgr.; K. & E.).—Current, McKee Rankin in repertoire.

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Dark.

BURBANK (Oliver Morosco, mgr.).—Current. "A Dollar Did It." Dramatic stock.

BELASCO (Oliver Morosco, mgr.).—Current. "The Money Moon." Dramatic stock.

REGAL (Smith & Allen, mgrs.; agent, direct).—Vaudeville and Walter Reed company in musical comedy.

ADOLPHUS (Robert I. Fargo, mgr.).—Stock burlesque.

PRINCESS (F. A. Pollock, mgr.).—Pictures and chorus.

McKee Rankin and supporting company, headed by Margaret Drew, began a two weeks' engagement at the Mason Opera House Oct. 21. "Magda" was the opening bill with "The Fires of St. John" to follow for second half of week.

During the second week the Rankin company will be seen in "The Typhoon."

The big benefit for John P. Bruce, the pioneer minstrel, to take place at the Adolphus afternoon of Oct. 29, is going along swimmingly and everything points a grand success, both financially and from an artistic standpoint.

Florence Stone (Mrs. Dick Ferris) has been specially engaged by Oliver Morosco to play the leading role in Paul Armstrong's new play, "The Escape," which will follow "A Dollar Did It" at the Burbank.

Ethel Barrymore will be at the Orpheum for two weeks, beginning Oct. 28.

The Lombardi (Pacific Coast) Grand Opera Company, said to number upwards of 135 will, on Oct. 28, inaugurate a season of grand opera at the Temple Auditorium. The organization is headed by Mme. Tarquinia Tarquini.

Frances Ring will succeed Marguerite Leslie as leading woman at the Belasco, following the run of "The Money Moon."

Leonard Martin and Co., presenting "Convincing Hubby," failed to make good and were closed during first performance at the Century Monday.

The early part of this week the "Examiner" caused many a smile, openly on the part of the outsider and surreptitiously on the part of those associated with the paper, by publishing a letter from Junius Calder taking exception to Otheman Stevens' review of "The Money Moon" at the Belasco. Inasmuch as "Junius Calder" is Max Ihmsen, general manager of the "Examiner," the smiles have not been without reason. Incidentally, the letter signed by "Calder" is written in such a manner that one familiar with the style of the Honorable John Blackwood, the publicity genius of the Morosco forces, is liable to stop and wonder whether the fine Italian hand of that rhetorical marvel wasn't there or thereabouts during the composition of the Calder epistle. No doubt it's a mere coincidence, but if I am not badly mistaken the Belasco ad. in the "Examiner" was larger than usual for the announcement of the continuance of "The Money Moon."

Mabelle Elliott, formerly with the Olympic and Lyceum choruses in Los Angeles, was a member of "The Antique Girl" act which closed its local engagement at the Orpheum Sunday.

George Field, former vaudevillian and dramatic stock actor, is now with the Universal company in Hollywood.

Fred Mace, comedian and connoisseur of buttermilk, is happy in the anticipation of a visit from his aged parents, who will arrive from Philadelphia within the next two weeks. They will be accompanied on the trip west by Marguerite Loveridge, who is spending her vacation in the east.

In future the Princess in First street will be devoted to pictures, with a chorus of ten comely girls as a special feature. F. A. Pollock is the new owner, having purchased the lease of the house from Elmer Workman.

The members of the Kinemacolor company have arrived in Los Angeles and the studio on Sunset boulevard is a scene of activity these days. The location is that formerly occupied by the Fox company. Del Henderson, Eddie Dillon and others of the Biograph company have arrived in the city.

The team of Mischa Rubinfon and Grace Maynard is no more, Miss Maynard, who is Mrs. Rubinfon, having packed bag and baggage and leaving her husband without the formality of asking his permission. Rubinfon says he is happy to be once again single, but it was an awful awakening after eight months of married life, all of which was not perfect bliss, according to his story.

George Morrell, Tommy La Rose and Harry Russell are among the new faces at the Adolphus this week.

PHILADELPHIA. By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—Two sketches of widely different character figured in a bill which reached a good average of entertainment throughout. Both sketches scored solidly. The principal one was "The Countess Nadine," a Russian story by Joseph A. Golden, who very likely got his suggestion for the sketch from "La Tosca," as it is very much like the second act of Sardou's play. It is a strongly dramatic offering for vaudeville

and gives Miss Walsh excellent opportunity to display her ability as an emotional actress, even if the later situations savor strongly of the "meller" drama. The star has excellent support from George W. Howard and Theodore

cutting in the early part might help some, but once the sketch gets into real moving order it travels at a high rate of speed and holds up right to the finish. Much of its merit is due to the clever work of Lynne Overman, who

has condensed "Mrs. Temple's Telegram," but it is a dandy little farce for vaudeville and should go as well anywhere as it did here. Cliff Gordon was a solid laughing hit. It is some time since Gordon has graced the Keith stage here, but his return was marked with something that will last, for no monolog turn heard here since Cliff appeared last, has scored stronger. He still holds to a lot of familiar material, but there is enough of the up-to-the-minute talk to keep everything fresh and the laughs came steadily for him. Conly and Webb's comedy musical act with the foolish stuff running wild through it and the big smash at the finish caught a liberal share of the honors. They give a very good idea of how easy it is to get along with nonsensical stuff when it is handed out in the right way. The same goes for Mullen and Coogan who call their act "Odd Nonsense," and they live up to every bit of it. Alan Coogan injects some nifty stepping which stands out for real merit, but the rest of the act is just prattle. Two or three of the gags used ought to be stricken out as long as the boys are bidding for the big houses and those who remember Al Stinson are sure to notice the trading. Mullen and Coogan, however, were a bit of no small dimension and there are only a few little spots to be cleaned up. They can handle

Babcock and the piece was very well received Monday night. The other sketch, "Who Is Brown?" is a farce in the broadest sense, but it is a sure laugh winner and held the house amused through a rather long period. A little

does splendidly in the principal comedy role. Lora Rogers also handles a character role very well. The others are of ordinary kind, but are capably taken care of. "Who Is Brown?" offers no new theme, Frank Wyatt

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their material for laughs and it might just as well be the best and newest material. Robinson and Newbold and Marie Gribben were one of the four acts new here. The "stage" impressions by Newbold were made good for warm appreciation, the Hitchcock and Herz bits being especially pleasing. Miss Gribben has a good voice, but her selections have not been too well chosen. The act went over nicely. Martinetti and Sylvester closed a late show and the boys added three or four minutes through their final stalling trick. It was so well worked up, however, that nearly everybody remained seated to see what was coming off. The early portion of the act went big as usual, the comedy end of the team doing some great falls. The Three Dixon Sisters did as well as could be expected in the opening position. They have a nice looking number and dress prettily although the big bows on the boots detract some. The Juggling Burkes won plenty of favor with their club throwing.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—An evenly balanced bill pleased a well filled house Tuesday afternoon. Frances Clare at the head of a new "girl act" (New Acts) featured. Rice and Franklin started things rolling with their singing and talking turn. It is of the usual run, but is nicely handled and met with favor. Stain's Circus got through on the antics of the trick mule and revolving table bits. There is little else to the act, the ponies being put through a few simple tricks. The trick stuff is worked up to a burrah finish by "plants" from the audience. Masters musical novelty act was well liked. He is a clever musician and has worked out some trick stuff by playing two instruments at the one time which furnishes him with material that ought to go over fine in the small time houses. The act lacks showmanship. With it Masters might hit the big time if there was a little more to his act. "Bill Jenks, Crook" is a sketch and for a few minutes at the start and a big surprise finish it looks like a regular high class vaudeville skit. But it falls off right after the start and is of very ordinary calibre until the big blow-off when the detective is outwitted. Once the woman's disguise is penetrated, the sketch begins to fall. It went well enough here and will probably fit in where the audiences are not close students of detail. Burns and Franklin have a piano act of the usual ratskeller style, better than many and not as good as some. The singer puts his stuff over and held the audience well in hand through several recalls.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Bill lacked speed and started nothing until Dooley and Parker stole everything down next to the closing spot. Dooley's Scotch bit was a riot and kept the applause going until Parker was forced to exit and give Dooley a chance to sing the chorus over. Parker added a good singing voice and the act went over solidly. It should do the same as a feature act on the better class of small time bills. Warren Blanchard and Co. closed the show with an oddly arranged act. It opened like a burlesque magic turn, switched into one or two other channels and wound up as a "strong-man" act. Most of the latter stuff was fakey and the act finished weakly after getting a fairly good start. The spring pulling and piano lift is being done this week in a picture house. The pull is not so well done or as showy as Blanchard does it, but the piano lift of Blanchard's is so poor as to be almost a comedy bit. It could be made a real laugh and that seems to be the best hope for the act. Jere McAuliffe and Co. offered their military sketch with fair results. After a good start, the man sings a couple of parodies which do not fit. The girls' songs were liked. The act needs re-framing. Clifford and Frank are a couple of girls with a violin and a piano. One also has a voice, but it does not help the act any. The girls can get by with a musical act if it is put over in the right way. This one is not and as they have a well beaten path to follow, it looks like a tough job for this pair. They are musicians above the average and make a nice appearance. They should take advantage of this. Ted and Corinne Breton offered a comedy talking skit of very light merit and V. P. Woodward filled in the opening spot by spinning several tambourines. "The Last of the Regiment," a double reel film, held considerable attention.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Show ran above the average with two or three acts coming in for an equal divvy of the chief honors. Dalbeane and Co. with a balancing ladder and wheel act held down the headline position in satisfactory style. They have a routine of nicely handled tricks and their efforts were warmly appreciated. It is a nice act for any of the small time bills. The shooting act of the Georgalas Brothers still ranks as the best shooting act seen in the small time houses and will compare favorably with any of those on the big time. With a special drop now used the act looks bigger and better and the shooting is always up to the high mark. Martini and Troix made a strong bid for top honors as applause winners with their "street-musician" act. There is just a bit too much talk, but the act catches up nicely and the finishing bit hits the mark. Margie and Fritzie have a bike act which goes along on the appearance of the woman who does her stunts in a close-fitting black jersey suit, with bare legs and arms. Her partner does an ordinary routine of tricks. The act will do as a small time number. The



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woman could be made a billing feature of the "cycling Venus" type, though she won't steal any of her predecessor's glory. Irene Lee is doing a "single" now finishing with a "boy" number which is her best. She was last at the head of the "Kandy Kids" act and the present offering may be new. It needs brushing up. The "boy" song will do for one number. A sketch of the rough-comedy type put Farnum and Delmar in good favor. They work in breezy style and make the comedy secure results through handling it cleverly. As a small time sketch it will hold its own. Spence and Spencer got as much applause as any dancing act seen for some time. They are well above the usual run of small time dancing teams. The boy is a dandy stepper with some new steps and the team work gives them a nice finish. Goldrick and Moore is a new singing and talking act on the small time. The talk drags. The singing is the strong card and should be played up more. Moore was formerly with Whirl's Harmonists and Goldrick was with Dumont's Minstrels for several years. They can build up a pleasing singing turn. Mack C. Wills offered a "single" singing and talking act which was helped along to fair results by his dancing.

PALACE (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—It was pretty hard to get a line on the bill this week. It was a poor show to start with and after four acts had been replaced for Tuesday, it was still far from being a good bill. The Clever Trio, two boys and a girl with a new dancing act, got off badly and never recovered. They need some work to get the act into shape. Wells G. De Veaux got through nicely with his comedy musical turn, but the talk was sad. His xylophone number was one of the big applause winners, and as applause was very scarce, De Veaux might be classed as a hit. Ruth Wright, who used to use a song sheet, is doing just a plain "single" singing turn. A couple of snappier songs will help her. She has a good, strong voice, one of those that fits ballads, but a lively number is needed. Ruth is also a little shy on dresses to keep her in the running with so many well dressed singles in the market. Something was the matter with the skating act of the Rollers. They missed several times, each taking a tumble and the drop came down before the act was finished. Jack and Asta Shannon offered a comedy singing turn which met with mild returns. The Arnold Sisters offered singing and dancing. One of the two did a hornpipe in tights which proved the act needed some fixing up. It is just an ordinary "sister act." The Apache dance offered by the Varrovas was a sort of a mystery to the Market Street throng. If they understood what the dancers were trying to do they showed no evidence of it after the pair was through. The act may have been suggested by the "Artist" dance used by Dazie and the shooting finish was much like that used in Mollie Williams' dramatic sketch. They may not have been "lifted," but are close enough to remind those familiar with the big acts. The Flying Wertz were billed but could not use their apparatus. La Parise was the big type act. A woman and dogs do a series of poses which are nicely done and were well received. Kaplin and Baraldi, a new musical act, was added to the bill Tuesday and proved a very likable number. Oaks and Oaks missed fire with a blackface act. The Meridas Brothers have an idea for an act, but are trying too much. The muscle display should be dropped first. The piano lift and spring-pull are new strength tests on the small time. The opening is poor. The boys will profit by having some one tell them just what to do and how to do it.

EMPIRE (E. J. Bulkeley, mgr.).—"The Orientals" is one of the shows of the Western Wheel which failed to pass the censorship of the committee when the season opened. Probably a good bit of it has been made over since the orders to improve were given, but there is still plenty of room for work to be done before it can be classed as a good show. What it needs most is some one to whip the show into shape, put in some good numbers and show the comedians how to handle the material. Just now many opportunities are being missed because good bits are being poorly handled. This is principally found in the first part which gives the show a poor start. It is always harder to gain speed after a slow start and it was not until the burlesque was well under way that the laughs began to come as they should. Then it was due principally through the dry comedy of Frank Bambard, who secured good results in his tramp make-up. The comedy acrobatic turn of Swan and Bambard was placed in the second piece instead of being a part of the olio and it did a lot toward building up the comedy, although Swan and Bambard are doing exactly the same act they did with "The Orientals" years ago. Had there been as many laughs injected into the first part, the show would have gone over in good shape. "At the Costumer's" is the first part, and while it is along a line pretty well worked in burlesque, it offers opportunities for good, snappy comedy. Joe Burton, Charles Blake and Frank Bambard have the comedy roles with Will H. Ward as a Dutch store keeper and Joe Dixon playing a blustering show manager. Joe still wears his funny black mustache and light Derby. It would not look like Joe if he didn't, though you could never mis-

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JAMES E. PLUNKETT



take the voice. The first part ran less than 45 minutes and the one big situation for laughs is a measuring bit with the three comedians using the tape on three husky models. But they did not get anything big out of it. In fact, it was so slow that Lizzette Howe, who was taking down the measurements, fell into state of coma and missed a couple of cues. It should have been worked into a big laugh, but it was not. The comedy in the burlesque, a war travesty, was just as weak, excepting when Bamard was on the stage. Ward did not have as much chance as the others in the first part, but got all there was to be had and did much better later. With the material at hand the pieces should have gone better. The principal women and the chorus have also been overlooked in the construction of the show. Grace Harvard, Lizzette Howe and Gertie DeMilt are never in evidence long enough to add their worth. Miss Harvard led only one number and then it was a "rag" which belonged to the soubret. Miss Harvard should have had at least two more, and instead of working alone should have a showy number backed up by the girls. It was not until the burlesque, when she wore a natty white outfit that Miss Harvard really looked the part she holds in the company. Miss Howe had a couple of numbers in the burlesque and wore two or three pretty costumes which set off her complexion nicely, but she suffered along with the others in being poorly cast. It was the same with Gertie DeMilt. The latter has not been prominent in burlesque lately, but she is still a very useful girl for she can put a song over, has a pleasing style about her and can dance. Monday afternoon the audience plainly showed how much they liked her and really made a number that was only fair into a hit. Miss DeMilt goes in for tight in one number and she can wear them, too, but not those ugly brown ones nor the "seemore" jacket that went with the leg coverings. If the manager of the company likes to see his women in tights he is losing a chance by not supplying Lizzette Howe and Gertie DeMilt with some shape display. When Gertie is posing as the daughter of a Mexican president she should not wear a soubret dress, though most Mexican presidents have been funny. Patsy Conroy from the chorus stepped out in front long enough to win three encores for her violin solos. Patsy has a nice little specialty that could be made to stand out as a big number, but not with the girls standing round like statues. It could be made into a pretty and showy street musician number with attention, and Patsy might be told that she plays her numbers too fast. Ollie Ramsey and one or two others have small roles. The chorus is up to the full role and one or two sets of costumes are pretty, but the dressing of the show is not up to a very high standard and at times it is cheap looking. Grace Harvard with songs and a weak attempt at telling gags; Burton and Dixon in the act which the latter has been doing a long time now and which is not improved any; Gertie DeMilt with a couple of songs and a bit of stepping which went over fine and Will H. Ward and Co. in the sketch "When the Devil Comes to Town" made up the olio. The sketch held plenty of attention and got its share of the applause. Ward has been doing it some time now, but it seems to last. Pearl Blackburn, Joe Dixon and Bunay Abbott form the "company." It is not known whether the work of making the show over is considered completed. If it is the Censor Committee can find a lot of weak spots. The show needs speed, some numbers to give the chorus which appears capable and the principal women something more to do. The first part needs the most attention. If it can be brought up to the burlesque the average will round out a good show, not one of the best, but a good show.

English Jack O'Brien, Willie Fitzgerald and Unk Russell have fixed up a new boxing act called "High Life in Paris" which they will try out next week at the Howard, Boston. O'Brien has been playing vaudeville. Fitzgerald and Russell are former fistic stars of this city.

BOSTON.

BY J. GOOLTZ.

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HEADLINERS KEITH'S UNION SQUARE,
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"OH WHAT A BEAUTIFUL
DREAM YOU SEEM"

SUCCESS THIS WEEK (Oct. 21), COLONIAL, NEW YORK

AUSTRALIAN WOOD CHOPPERS JACKSON and McLAREN

BOOKED SOLID UNITED TIME

B. O.).—Mrs. Langtry, headliner, just passing on her name. Her sketch not what was expected. Charles and Fannie Van, laughs; Pat Rooney & Marion Bent, good; Mori Brothers, lively; "The Hold Up," good; "Rube" Dickinson, scream; Richard Walley, scored; Lydell & Littlefield, pleased; Mr. and Mrs. Stuart Darrow, opened good. Pictures.

TREMONT (John B. Schofield, mgr.; K. & E.).—"The Wall Street Girl" with Blanche Ring, opened to good business.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Broadway to Paris," with Gertrude Hoffmann doing capacity. Engagement extended two weeks.

BOSTON (Al Levering, mgr.; K. & E.).—"Robin Hood" ends a run this week. Business fair.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"Coming Home to Roost," fair business for second week.

PLYMOUTH (Fred Wright, mgr.; Liebler).—"Disraeli," with George Arliss, doing well.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Little Boy Blue" doing well for third week.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl," eighth week. Business beginning to slacken. Has been leading everything in town for receipts.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, holding up well. Eighth week. Two weeks more.

CASTLE SQUARE (John Craig, mgr.).—"The Man of the Hour."

ST. JAMES (M. H. Guellesian, mgr.).—"Stock: The Deep Purple."

CASINO (Charles Waldron, mgr.).—"Burlesque: 'Midnight Maidens.'"

GAIETY (George T. Batchellor, mgr.).—"Burlesque: Dave Marion and 'Dreamlands.'"

GRAND OPERA HOUSE (C. Lotthrop, mgr.).—"Burlesque: 'Dante's Daughters.'"

Gertrude Hoffmann was robbed of her jewels, and it was really so. When the story was first given out "wise" editors said "nothing doing on the lost jewels. You will have to dig up a better one than that even if your show is good." But Max Hoffmann was not to be denied. He bristled up at the police and told them that if they didn't get busy he would call in the Pinkertons. Then the manager of the Touraine, one of Boston's finest hotels, came to bat with a statement that Miss Hoffmann had really been robbed. Seven police inspectors attached to headquarters got busy and arrested Mose Silverstein and Alex Fread for the larceny of the diamonds and other valuables. The police charged them with stealing \$1,000 worth of jewelry. Max Hoffmann at first reported the loss as \$12,000. After the arrest he remembered that some of the jewels had been left at home. The larceny took place Monday night, after the Hoffmanns

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by Lou. A. Hirsch

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(WHO'S SAVING HIS KISSES FOR ME)

A Wonderful Single or Double

by Cooper & Oppenheim

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had gone to the theatre. It was claimed that the crooks had women accomplices who tipped them off to the loot.

Three performances are to be given by the company from the Comedie Francaise, in Paris, March 6, 11 and 13 next. They will present a first-timer in Daudet's "L'Arlésienne." Andre-Caplet will conduct the music.

Edward Gaither, a negro hotel and moving picture house proprietor, of Cincinnati, came to the local immigration station to meet a white girl he claimed was his wife. He was greeted with trouble at once. The authorities refused to believe him despite the fact that Mrs. Morris Tilly, the girl's mother, was with her and that the girl had an infant in arms that she claimed was their child. The women came on the Cymric. Washington was asked for advice, and before the girl was allowed to land a local Justice of the Peace and an immigration inspector performed another ceremony.

Another picture house building is to be built in Dorchester, a local suburb. It will be erected at the corner of Dorchester avenue and Park street at a cost of \$100,000 and will contain offices in addition to the theatre. Seats will be placed for 800.

The program for the benefit of the Henry B. Harris Home for Stage Children to be held at the Boston theatre next Tuesday afternoon will include Ina Claire, Percival Knight, Rose Stahl and her company, Gertrude Bryan, Blanche Ring, Will Rogers, May Vokes, The Meistersingers, George Arliss, an act from "Coming Home to Roost," and many others.

Henry Miller, in "The Rainbow," will follow Blanche Ring at the Tremont, Nov. 4.

Henry Childs, who had been stage manager of "Little Boy Blue" since the first performance, left the production at the Majestic theatre here Saturday night to take charge of a new Savage production now in rehearsal in New York. The members of the company chipped in and gave him a number of gifts. Otis Harlan made the presentation speech.

The Toy theatre will open next month. It will give a number of new plays at intervals of every three weeks.

Raymond Hitchcock is coming to Boston in a return engagement of "The Red Widow." The piece opened here last season and scored heavily.

Donald Meek and Al Roberts of the Castle Square Stock company wrote the words and music of a ballad that will be tried out at the Sunday night concert.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Louis Wesley, mgr.; agent, U. B. O.).—Edw. Blondell & Co., in perennially funny

"Lost Boy"; Grace Wilson, dandy costumes, dialect songs won fine applause; Fay, Two Co-leys & Fay, funny; Five Martelles, exceptional cyclists; Deane & Price, enjoyable; Kennedy & Melrose, very clever; Raymond & Hall, well liked.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Groot, bus. mgr.).—M. P. CRITERION (I. Notes, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short.—M. P. APOLLO (Fred. E. Moore, mgr.; agent, K. & E.).—"The Greyhound," all week.

The Bijou Dream, a picture house a few doors from the Savoy, was closed last week on the order of the police. This house came under the ban because it was not up to the fireproof requirements of the new law. The Bijou was a venture in which Brown & Wesley were interested and during the summer was a money maker. With the closing of this house, the Criterion and the Million Dollar Pier are the only places on the Boardwalk showing pictures.

Louis Winsch, who, with his former wife, Dorothy Regal, were in vaudeville about a year ago, is in town to answer charges of atrocious assault and battery preferred by the latter. He had been under indictment here and, according to reports, was arrested in New York last week on a bench warrant. He entered bail to obtain his release and came here and also gave bonds for his appearance, apparently waiving extradition. He is going to fight the charges. Winsch, well known here, was a cafe singer and married Dorothy Regal two years ago. Last fall after the alleged assault Mrs. Winsch went to Chicago and obtained a divorce. In the meantime Winsch had obtained another stage partner in Josephine Poor. He went out over the Orpheum time with her. A couple of months ago John J. Collins married Mrs. Winsch. Winsch started suit against Collins for alienation of affections.

The last three days of next week Cohan & Harris will present Douglas Fairbanks in a new version of "Hawthorne, U. S. A.," by J. Bernard Fagan. Irene Fenwick is leading woman. Others are Ruth Allen, Annie Hughes, Allan Poolck, Ivan Simpson, Walter Howe, Louis Lebay, Sam. B. Hardy, Martin Alsop, Herbert Standing, Rapley Holmes, W. Leonard Howe, A. Helton, Mayme Lynton, Eric Blind, Frederick Powell.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Stewart Sisters and Escorts, unusually good opener; Frosini, hit; Hickey Circus, scream; Grace Van Studdiford, pleased; Lida McMillan & Co., went over big; Wynn and Russon, need new material; The Saytons, closed.

TULANE (T. C. Campbell, mgr.; K. & E.).

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DAUPHINE (Henry Greenwall, mgr.; Shubert).—Estha Williams in "A Man's Game," crude drama, crudely interpreted. Light house.

GREENWALL (J. J. Holland, mgr.).—Students of Euripides, Aeschylus, Sophocles, Shakespeare and Schiller will find little to admire in the current attraction at the Greenwall. The more erudite and scholarly will be bored, and mayhap, prove boresome, for there is no exposition of histrionic endeavor that will appeal to the more altitudinous of brow. It is burlesque—burlesque of the kind we used to view in the old days before it graduated into musical comedy and received a diploma entitling it to attract the very best patrons. There's the old school room burlesque; the bank bit; the poker bit, and the photograph gallery bit. Then there are the German, Irish, and Hebrew comedians, not to mention the portly maidens; also maidens long since, whose plumpness developed into corpulence, and thence into embonpoint, as the French have it, or might have. To these variously variegated attractions the audience lent willing ears and eyes, their cerebrums remaining inert and impervious, just as it should be, or was, as burlesque and brains do not coalesce, patronwise, so to speak, or rather, write. In the olio, Cunning is offering an advanced jail-breaking number, an improvement over the common or garden variety of escape entertainment. The Galloways told jokes and sang songs that were new once. Princess Tokyo is this week's cooch dancer. She overdressed her act, employing eight veils.

CRESCENT (T. C. Campbell, mgr.).—Fiske O'Hara in "The Rose of Kildare." LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypzene Stock Co. in "Forty-five Minutes from Broadway."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Stock Co. LAFAYETTE (Abe Seligman, mgr.).—Vau-

deville.

The name of the Winter Garden has been changed to the Baronne Theatre.

Herman Fichtenberg, the south's most affluent picture magnate, has returned from a visit to eastern cities.

William Gueringer, manager of the Alamo, underwent an operation for appendicitis successfully.

The opening attraction of the Baldwin-Melville Stock Co. will be "The Spendthrift."

John V. McStea has been appointed manager of the Baronne theatre.

Lew Rose has taken apartments atop the Dauphine theatre.

The French Opera House opens 31 with "La Juive," in which MM. Tharaud, Delval, Mestre, Combes, and Mmes. Therry and Charpentier will make their debuts.

The Greenwall choristers change with the fashions in order that the latest shapes may always be on view.

Lillian Bayer, the stock actress, is visiting friends in this city.

As Harold Christy, the facile feuilletonist, in concluding his interlude in a local vaudeville theatre, walked out to bow, a woman in the balcony applauded. Christy, thinking they were expectant, emerged for a second bow. The house became suddenly frigid. Christy, always to the fore in an emergency, apologized for the intrusion. "You will pardon me," he said, "but I thought I heard another person clap."

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA.—Maria Galvany, first American appearance, triumph; W. H. James & Co., big; Carson & Willard, scored; Cabaret Trio, nicely; Keaton Family, tremendous; Reidy & Currier, excellent; Apdala's Circus, amused; Belle Onra, dandy opener.

HIPPOTRONE (Frank L. Talbot, mgr.).—Cingalese Dancers, attractive headline; International Polo Teams, interesting; Axel Christenson, big; Meade Girls, good; Cabaret Comedians, hit of bill; Arthur Hahn, liked; Sturats & Five Howards, clever; Hippodrome Elephants & Alvarado's Goats, closed.

PRINCESS (Dan Fishell, mgr.).—Princess Maids, scored; Chas. Swinhardt, big; Knickerbocker Four, good.

KING'S (F. C. Meinhardt, mgr.).—Hughes Trio, first honors; Ryan & Dee, good; Curtis Roosters, amusing; Miss Pelester, applause; Zig-Zag Trio, good.

SHENANDOAH (W. J. Flynn, mgr.).—Musical Goolmans, featured; E. J. Winchester, hit; Noble & Brooks, well received; Mantells Manikins, pleasing; Chester's Dogs, entertaining.

OLYMPIC (Walter Sanford, mgr.).—Fritzi Scheff in "The Love Wager," large opening audience.

CENTURY (W. D. Cave, mgr.).—"Spring Maid," with Mizzi Hajos.

AMERICAN (H. R. Wallace, mgr.).—Beulah Poynter in "A Kentucky Romance," Three matinees. "Lena Rivers" by special request.

SHUBERT (Melville Stolz, mgr.).—Molly McIntyre in "Bunt Pulls the Strings," held over another week. Business great.

GARRICK (Mat Smith, mgr.).—"Within the Law."

LA SALLE (Oppenheimer Bros., mgr.).—"The Power Behind the Throne."

GAYETY (Charles Walters, mgr.).—Hastings Big Show.

STANDARD (Leo Reichenbach, mgr.).—"New Century Girls."

CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—"The Enchantress," Kitty Gordon heads.

LYRIC (James E. Fennessy, mgr.; Shuberts).—"Little Women." Well patronized.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"The Old Homestead."

KEITH'S (J. J. Murdock, mgr. agent, U. B. O.; rehearsal Sun. 10).—Ferrell Brothers, opened; Windsor Trio, good; Hugh J. Emmett & Co., excellent; Thurber & Madison, pleased; Mme. Sumiko, disappointing; Master Gabriel & Co., featured; Hoey & Lee, scream; Jungmann Family, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sun. 10).—"The Wow-Wows," featured; Gilbert Losee, very good; Les Adlers, clever; Pierce & Mazee, pleased; Leonard & Meredith, good.

LYCEUM (Harry Hart, mgr.; agent, Gus Sun).—Whiting & Gerard, hit; Sprague & Dixon; Agnations Lewis & Co.; Wright & Clayton; Rosars.

AUDITORIUM (R. J. Gomes, agent).—Boyd & Howland; Harrison Jones; James A. Welch & Co.; Elmore Bartlett; Frank Burt.

PEOPLE'S (J. E. Fennessy, mgr.).—"Tiger Lillies."

STANDARD (R. K. Hynicka, mgr.).—"The Merry Whirl."

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr. agent, U. B. O.; rehearsal Mon., 10).—Laughing honors, Mr. & Mrs. Sidney Drew; Lillian Shaw's, enjoyed; Phila and Picks, pleased; Matthews and Al Shayne, scored; De Voie Troupe, skillful; Willis Family, delighted; Cross & Josephine, pleased; Baltos Troupe, good.

NEW (George Schnelder, direct).—Sunders Troupe, mediocre; Sylvester, laughing honors; Lester and Lester, got by; Collins and Reilly, laughs; Ida James & Co., impossible sketch; Johann Friederich 3, closed.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Mon., 10).—Staley and Birbeck, headline honors; El Roy Sisters; Lee and Washburn, laughs; Lea Jeunettes; Premier Duo, pleased; "The Woman Haters," laughter.

FORD'S (C. E. Ford, mgr.; K. & E.).—"Madame Sherry."

ACADEMY (Tunis F. Dean, mgr.; K. & E.).—Helen Ware in "Trial Marriage."

AUDITORIUM (R. McBride, mgr.; Shubert).—"Butterfly On the Wheel."

GAYETY (Wm Ballauf, mgr.).—"Gaiety Girls" Show.

EMPIRE (George Rife, mgr.).—"Stars of Stargeland."

HOLLIDAY ST. (Wm Rife, mgr.).—Stock

AUSTRALIA

(By MARTIN C. BRENNAN.)

11 Park St., Sydney, Sept. 23.

HER MAJESTY'S.—Revival of "Chocolate Soldier."

ROYAL.—"Camille," presented by Harcourt Beatty and Hilda Spong, played to paucity on its opening Saturday. Quite an unusual proceeding, of late years, for a Williamson Production.

ADELPHI.—"The Queen of the Redskins," drama; good interpretation and capacity audience on its first appearance.

PALACE.—"What Women Suffer." Usual lurid abortion, produced by Phillip Lytton & Co.

CRITERION.—"Wallford." The strong draw has surprised even the most sanguine. It bids fair to run until it must needs be removed.

TIVOLI.—Since the advent of Hugh D. McIntosh great things are doing. The entire staff is now fitted up in trim cutaway jackets of white, with red facings. This innovation obviates the difficulty in recognizing the ushers from the ordinary dress-suit habitues. The program contains the Marcate Sisters, La Freya, Rallis and Wilson Trio, Chinko, Minnie Kauffmann, Fred Bluett, Vande and Verne, Fanny Powers, Borneo Gardiner, Marshall Crosby, Bright Sisters, Walker & Sturm &

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Harry Linden. A huge bill tomorrow night. The Henriette de Servis crowd comes along for a reappearance.

NATIONAL.—Hawlin & Mack, American dancers, hit of bill; Hugh Huckam's Serenaders, clever; Do Re Mi Musicians, Lawrence Barclay, Leo Coney, Ted Herbert and Harry Sadler. Tonight Beaumont Collins reappears.

BAIN'S PRINCESS reopened with the usual compliment of Australian talent. Business good. The suburban shows run by this small time manager, are doing well.

"The Woman" will be the next feature at the Royal. It will feature William Desmond, Florence Gleeson, A. J. Patrick and Hilda Spong. Y. M. C. A. Margaret Cooper, the English pianologist, is doing good business on her return.

The Great McEwen opens at the Town Hall, Oct. 1. He will play under the direction of Max Steinberg and W. J. Morgan, two shrewd American showmen now located here.

Owing to my interstate mail being mislaid, other shows are unavoidably omitted.

Captain Rose's Cowboys came over two weeks ago. They will fit in with Wirth's Circus. There are about seven in the bunch. No detailed particulars are available as to their opening.

In the meantime Bud Atkinson, an American showman, connected with the J. D. Williams enterprises is over your way in order to send a Wild West show over this way. With strong support behind him, Atkinson must make good money.

John E. Donnellan, manager of the picture theatre connected with the J. D. Williams enterprises, will sever his connection with that company in order to manage the Great McEwen when he opens at the Town Hall next Tuesday week. Subsequently Donnellan will tour the mesmerist around the world—the pair playing shares. Donnellan's loss will be keenly felt by the Williams' people, as he is one of the best liked men in the city.

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"ON THE Q. T."

BY
LAWRENCE GRATTAN

Direction, JO PAIGE SMITH

FIFTH AVE. THEATRE, NEW YORK, Next Week (Oct. 28)

NOTE—Above title will be used henceforth, instead of "Just Married," which, it is learned, is the title of another act.

The straight man of the Raleigh wire-walking act was married last week to Beattie McDonald.

Fanny Powers, a well-known act here since her childhood, will probably leave the stage in favor of matrimony ere the year is out. Her prospective spouse is reported as being very wealthy.

The Great Jansen Show is now in Brisbane and doing well. Nelson Story will probably

frame up a two-act after the conclusion of the Australian engagement.

The Billy Kersands Minstrels came over from New Zealand three weeks ago. Failing to secure a city house, the boys hung around for a week, after which they played the suburbs for two nights and then worked overland to Melbourne, where they opened last night. The Era Comedy Quartet, the big act, is anxious to fix up with an Australian management, but the latter wish to see the act first.

The \$5,000 tug-of-war carnival, promoted by

Hugh D. McIntosh, commences next Saturday night. It should draw a huge crowd, as the billing has been extensive.

Earl Taylor and Dick Arnold, a rathskeller act, "blew in" by the last mail. They came with excellent credentials and were booked by McIntosh to open at the Tivoli next week.

Ben Fuller has decided to cut out the usual corner man first part owing to the scarcity of good material.

Fred Niblo, the "Wallingford" comedian, has

the reputation of being one of the best dressed men in Sydney and there are some good clothes here, too.

Barnes & West are now touring New Zealand. Other prominent American acts over this side are Nella Webb, who opens at the Tivoli Saturday; O'Dell & Hart, Jourdan Quartet, Hamlin & Mack and a number of others round about. In fact, there are more of your people over here than at any other time within ken of the oldest inhabitant.

Tell Claude Golding (Golding & Keating) that his grandfather and VARIETY's representative drank his health on the receipt of the fifty dollar bill from the comedian.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. 10).—Bartlett, Breton & Richards, hit; Reinsner & Gores, big; Kid Kabaret, big hit. E. G. B.

ATLANTA, GA.

GRAND (H. L. Cordoza, mgr.).—Week 14. Haverlocks, good; Sampel & Reilly, fair; Joe Jackson, great; Cabaret Trio, splendid; Valerie Bergere, good; Howard & Snow, hit; Mirana Bros., hit.

LYRIC (H. L. Cordoza & H. L. DeGivie, mgrs.).—Week 14. "Call of the Heart"; week 21. "Madame X."

FORSYTH (H. L. Cordoza, mgr.).—Stock; good business.

BIJOU (H. L. DeGivie, mgr.).—Longworths, good; Uno Bradley, fair; Pierce & Roslyn, hit; Aerial Browns, splendid.

ATLANTA (Homer L. George, mgr.).—14-15. "Madame Sherry," good business; 16, Fiske O'Hara. JOYCE.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—17-20, De Long Trio, nimble; Bud Williamson, pleased; James Grady & Co., fine; Maggie Le Clair, clever; Col. A. J. Pattee & Co., hit; 20-24, Emil Spats, good; Delray Brothers, fine; Lizzie Wilson, pleased; Harry Beresford & Co., good; Hill, Cherry & Hill, scream. HEIMAN.

BUFFALO.

TECK (John R. O'Shel, mgr.; Shuberts).—"Blindness of Virtue," daring, capacity house. STAR (P. C. Cornell, mgr.; K. & E.).—"Ben Hur."

SHEA'S (Henry J. Carr, mgr.; U. B. O.; Mon. 10).—Helen Henschel-Morris, first honors; Ramsdell Trio, artistic; Halligan & Sykes, popular; Scott & Keane, favorites; Reed Bros., above average; Swor & Mack, hit; Edna Goodrich, headliner; Phil Staats, amused; Jordan Trio, agile.

MAJESTIC (John Laughlin, mgr.).—"A Woman's Name."

GARDEN (M. T. Middleton, mgr.; Columbia).—"Trocadero."

LAFAYETTE (C. M. Bagg, mgr.; Empire).—"Bohemian."

FAMILY (A. R. Sherry, mgr.; Loew; Mon. 10).—Robin, very funny; Bobby Stone, pleased; De Camps Pets, scream; Beasle Brennan, fair; Harrigan & Giles, passed; Bobby Pandur & Bro., fine.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal, Mon. 10).—Frank Carmen, creditable; Eccentric Wheeler, ordinary; Seven Byrne Bros., feature; Katherine Selsor, Kelly & Mack, capable; Will Lacey, clever; Root & White, classy; Hagerty & Le Clair, held interest; Inez, entertaining; Whirling Erfords, sensational. E. P. THAYER.

BURLINGTON, IA.

GARRICK (John M. Root, mgr.).—"Mother Goose Girls"; Radcliffe & Hall; Ed Foster & Mike; Bert Melbourne; Seymour & Robinson; John Baxley; Nadell & Kane; Four Cosads.

GRAND (Ralph Holmes, mgr.).—"Putting It Over"; 29, Evans Minstrels.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; U. B. O.; rehearsal, Mon. 10).—Redford & Winchester, good; Jimmy Lucas, pleased; Bell Family, headliner; Hunting & Francis, good; Trovollo, clever; "Dance Dream," feature; Harry Fox & Millership Sisters, big; Kitty Trane, neat.

PRISCILLA (Proctor E. Seas, mgr.; Gus Sun; rehearsal, Mon. 10).—"Polly Pickle's Pets," headlines; Logan & Terris, Torleys, Columbia Musical Four, Ethel McPhee, Brob & Lyons, Mareena, Nevoro & Mareena.

STAR (Drew & Campbell, mgrs.).—"Miss New York Jr."

EMPIRE (E. A. McArdel, mgr.).—"Social Maids."

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"C. O. D."

OPERA HOUSE (Geo. Gradner, mgr.; K. & E.).—Charles Cherry, "Passers-By."

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DALLAS, TEX.
MAJESTIC (O. F. Gould, mgr.; Inter-State;
rehearsal Monday 10).—Week 14, Swain's
Cockatoos, excellent; Three Dixie Girls,
pleased; Laypo & Benjamin, fair; Roach &
McCurdy, hit; Schrode & Mulvey, fair; Car-
roll & Fields, well received.
COLISEUM (State Fair Grounds).—Con-
way's Band, excellent; Josephine Dunfee, fine;
Rappol, very good; Sutcliffe Troupe, well re-
ceived; Nielson's Aerial Ballet, spectacular;
edy Circus, pleased. GEO. B. WALKER.

DECATUR, ILL.
BIJOU (A. Sigfried, mgr.; agents, W. V. A.)
—Sidorias, well received; Wilson & Wash-
ington, laughs; Haviland & Thornton, neat; Tom
Moore & Stasia, clever; Nettie Carroll Trio,
good.
EMPRESS (Thos. Ronan, mgr.; agents S-C.)
—Otto Steinert & English Idols, very good;
Sam Hood, pleased; Toney & Norman, well
received; Nielson's Aerial Ballet, spectacular;
The Brahams, excellent. RACE.

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; U. B. O.)
rehearsal, Mon. 10).—Digby Bell, immense;
Julius Tannen, laughs; Olive Briscoe, very
good; Corelli & Gillette, humorous; Kirk-
smith Sisters, good; Delmore & Lee, excel-
lent; Puck & Lewis, hit; Sidney Baxter, en-
tertaining.

MILES (C. W. Porter, mgr.; U. B. O.)
rehearsal, Mon. 10).—Mabel McKinley, pleas-
ing; Bartoletta & Dalley, hit; Noble & Brooks,
good; Six Abdallahs, clever; Nerin Carman,
novel; Marzellas Birds, pleased.

DETROIT (Harry Parent, mgr.).—"The
Woman."

GARRICK (Richard Lawrence, mgr.).—"The
Talker."

LYCEUM (A. R. Warner, mgr.).—"The Di-
vorce."

FOLLY (H. W. Shutt, mgr.).—Stock Bur-
lesque.

AVENUE (Frank Drew, mgr.).—Watsons
Beef Trust.

GAYETY (William Roche, mgr.).—"Love-
makers."

ELMIRA, N. Y.
MOZART (Felber & Shea, mgrs.).—21-23,
Conroy & Le Maire, excellent; Roy & War-
ren, well received; Marika & Carmen, good;
Tom Sidel, good.

MAJESTIC (M. D. Gibson, mgr.; U. B. O.)
—Ohvette & Co., entertaining; Francelli &
Lewis, ordinary.

FAMILY (George W. Middleton, mgr.).—
21-23, King, Mulholland & Co., good; Tur-
rilly Duo, pleased; Harry Rose, good.

LYCEUM (Lee Norton, mgr.; Reis Circuit).
—26, "Alma."

ERIE, PA.
COLONIAL (A. P. Wescher, mgr.; A. V.
O'Brien, asst. mgr.; agents, Gus Sun & U. B.
O.).—rehearsal Mon. 10).—LaToy Bros., clever;
Mary Dorr, good; Moore & Elliott, good;
Texas Tommy Dancers, big; Ronair & Ward,
good; Norris Baboons, well trained.



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PARK.—Stock.
MAJESTIC (J. L. Gilson, mgr.).—22-24,
"Life's Shop Window"; 24, "Madame Sherry";
25, Mme. Schumann-Heink; 26, "Spring Maid."
M. H. MIZENER.

FALL RIVER, MASS.

SAVOY L. M. Boas, mgr.).—22, Aborn Opera
Co.

ACADEMY (L. M. Boas, mgr.; Loew; re-
hearsal, Mon. 10).—21-23, Honey Johnson,
very good; Alice Hanson, excellent; Texas
Tommy Dancers, good; Chief Red Feather &
Princess No-No-to-ah; 24-26, Fiddler & Shel-
ton; Force & Williams Texas Tommy Dan-
cers.

PREMIER (L. M. Boas, mgr.; Loew; re-
hearsal, Mon. 10).—21-23, Fred & Clara
Steele, very good; Frank Case, good; Mozart
Quartette, hit; 25-26, Nellie Smith; Morton
Bros.; Mozart Quartette.

EDW. F. RAFFERTY.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—20, "Get-
Rich-Quick-Wallingford." Good business. 21-
23, "The Grafters"; 24-25, "Escaped from the
Harem"; 26, "Madam Sherry."

GRAND (J. E. McCarthy, mgr.; Gus Sun;
Sun, Tues. & Thurs. 10).—20-21, Ivy & Ivy,
Ollie Woods; 22-23, Chester Wilson, Field
Barnes; 24-26, Franconia Trio, Iva Donetta.
Business good.

QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U.
B. O.; Monday 10).—Lew Hoffman, very
good; Mr. & Mrs. Mark Murphy, well received;
Holmes & Buchanan, pleased; 3 Emersons,
very good; Lyons & Yosco, encores; Top o'
th' World Dancers, well liked.

HAVERHILL, MASS.

COLONIAL (L. B. Mayer, mgr.; agent, U.
B. O.).—21-22, Baker & Burns, amused; Kelly
& Adams, pleased; Nick Conway, entertained;
Sampson & Douglas, fine; Riva-Larsen Troupe,
good; 23, "The Fortune Hunter"; 24-26, Gus
Edwards' Newsboy Sextet; The Runtons; Ma-
rie Sparrow; Wilson & Wilson; 27, Liberati's
Band.

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ORPHEUM (Lehman, mgr.; W. V. Assn.).
—"The Drums of Oude," Hess Sisters, W. C.
Field, Mildred Grover, Chick Sak, The Rexos,
Lydia Nelson.

EMPRESS (S-C).—"House Boat Party,"
Van Hampton & Joselyn, "Leap Year Girls,"
Lowe & Edwards, Joe Cook, Jack Altman.

GLOBE (Cy Jacobs, mgr.; W. V. Bochs).—
Lamont & Milham, De Voe Bros, Courtney &
Jeanette, Three Ramblers, Bert Taylor, Harry
Wharton.

CENTURY (Jos. Donegan, mgr.).—"The
Dandy Girls."

GAYETY (Burt McPhail, mgr.).—"Girls of
the Gay White Way."

GARDEN (E. P. Churchill, mgr.).—Edward
Jose & Co., Rutans Song Birds, Mexican
Marimba Serenaders, Paul Azard Troupe,
Van's Scotch Minstrels, Harry Fisher & Co.,
Omego Trio, Marie Lewis, Temper Trio, Frank
Ellmore, Snyder & Perry.

SHUBERT.—Walker Whiteside.
WILLIS WOOD.—James H. Hackett.
GRAND—"The Country Boy."

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LINCOLN, NEB.

OLIVER (F. C. Zehrung, mgr.).—18-19,
"Girls from Missouri"; 21, Neil O'Brien's Min-
strels.

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ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Mon. 6).—Week 14, W. C.
Fields, big hit; Mildred Grover, very good;
Lew Cooper, pleased; May Tully, scored; Roxy
La Rocco, excellent; Rexos, fine; Bradshaw
Bros., ordinary.

LYRIC (L. M. Gorman, mgr.; agent, W. V.
A.).—Schoen's School Kids, scored; Zuhn &
Dries, laughs; Chas. Mack, pleased; Charter
Holiday Co. LEE LOGAN.

MACON, GA.

GRAND (Jake Wells, mgr.).—14, Al G.
Field's Minstrels, packed houses; 15-19, Hel-
deberg Four, good; Ernie & Ernie, hit; Roy
& Wilson, scored; Camm & Theri, pleasing;
Helen Vincent, pleasing; Adams Bros., satis-
factory; Smilette Sisters, good; Five Brag-
dons, hit.

PALACE (J. B. Melton, mgr.).—Duncan &
Holt, black face, good.

MAJESTIC (J. B. Melton, mgr.).—Baby
Moll, good; Majestic Quartet, fine.

ANDREW ORR.

MERIDEN, CONN.

FOLI'S (R. B. Royce, mgr.; agent, Church).
—21-23, Beau Brummel Trio, pleased; Owley
& Randall, hit; Unholtz Bros., good; McDon-
ald & Trovalato, fair; 24-26, Madame Lesche's
Lions; Telegraph Trio.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Sun. 10.30).—Tuscano Bros.,
good; Carl McCullough, well received; Visions
D'Art, pretty; Morris & Allen, fair; "Every-
wife," scored; Travato, hit; Rosina Casselli's
Midgits, hit.

UNIQUE (Jack Elliot, mgr.; S-C; rehearsal
Sun. 11).—"Fun in a Cabaret"; Rox & Ward;
Jack Ranahan; Two Hedders; Five Musical
Lunda.

MILES (Wm. Gallagher, mgr.; T. B. C.).—
These Four; Zeb Zarrow Troupe; Elsie Mur-
phy; Klein, Ott & Nicholson; Anita Diaz's
Monkeys; Richards & Montrose.

METROPOLITAN (L. N. Scott, mgr.; K. &
E.).—Rainey's Pictures.

SHUBERT ("Buzz" Bainbridge, mgr.; Shu-
bert).—"A Modern Eve," good business.

BIJOU (Theodore Hayes, mgr.).—"Alma,
Where Do You Live?"

GAYETY (Wm. Koenig, mgr.).—"Cherry
Blossoms."

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; K. & E.).
—17, Al G. Field Minstrels; 19, "Quaker Girl";
22-23, "Louisiana Lou"; 26, "Madame
Sherry."

LYRIC THEATRE (F. C. Fourton, mgr.;
Wells; U. B. O.).—Paul Stephens, applause;
Nina Espey, pleasing; Valerie Bergere's Play-
ers, applause; Cunningham & Coventry, en-
tertaining; Zeno, Jordan & Zeno, well re-
ceived.

KEISERHOFF (P. H. Hamill, mgr.; Geo.
B. Greenwood).—Alva & Alva, well liked;
Bailey & Edwards, applause; Tecuma, pleased;
Sandow Bros., entertaining.

DREAMLAND (W. C. Pooley, mgr.; Hod-
kins).—Ringlins, pleased; John B. Vincent,
applause; Joers & Hogue, well liked; Chand-
ler & Aines, applause.

B. J. WILLIAMS.

MONTREAL, CAN.

HIS MAJESTY'S (H. O. Brooks, mgr.; K. &
E.).—"Pink Lady"; 28, Grand Opera season,
12 weeks.

PRINCESS (H. C. Judge, mgr.; Shubert).—
Faversham & Co., in "Julius Caesar"; 28,
"Excuse Me."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).
—"The Trained Nurses"; Primrose Four; Gil-
lette's Animals; Edwin Barry & Co.; Creigh-
ton Bros.; Billy K. Wells; The Seabacks.

GAYETY (H. F. Arnold, mgr.; Eastern
Wheel).—"Runaway Girls."

ROYAL (O. McBrien, mgr.).—"City Sports."
"SHANNON."

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; re-
hearsal, Mon. 10.30).—The Raymond Mid-
gets, pleased; Navillo, good; Hunter & Ross,
scored; "The Girl from Shanley's," hit.

GEO. FIFEN.

NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; U. B.
O.).—rehearsal, Mon. 9).—Laddie Cliff, hit;
Woods & Woods Trio, scored; "Kublick,"
fine; "Bonita" and Hearn, fair; Gladys Vance,
pleased; Those Four Entertainers, amused;
Hale Norcross & Co., clever; Maxini Bros.
& "Bobby," hit.

LYRIC (Proctors).—Warren & Frost, good;
Tanner & Potter, clever; Luder & Hines,
good; Musical Fredericks, pleased; 4 Juggling

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This Week (Oct. 21), Orpheum, Brooklyn; Next Week (Oct. 28), Colonial, New York; Union Square and Alhambra following

Then, out into the Provinces as we say in ENGLAND, until May, 1913. Then "A Life on the Ocean Wave" and back home for a tour of the Music Halls in England, Ireland, Scotland, Wales and the Giddy Little Isle of Man.

All arranged by the New York Branch of THE H. B. MARINELLI, Inc., to whom address all, etc., etc., etc.

Johnsons, scored; Hibbert & Kennedy, amused.

WASHINGTON (O. R. Neu, mgr.; Fox).—Runaway Comedy Four, hit; Mr. & Mrs. Thomas, scored; Fuller & Priest, amused; The Lockwoods, nicely; Lovera & Wilbur, good; Dolly West, dainty.

ODEON (Charles Burtis, mgr.; U. B. O.).—Baby Grace, fine; Woodwards Posing Dogs, hit; Cornella & Wilbur, good; Carolina Comedy Four, well; Mysterious Nadje, novelty; Grace Anderson, charmed.

ARCADE (L. O. Mumford, mgr.).—Big 4 Quartet, hit; Frank Roberts, good; Little Lord Park, scored; Greyson Sisters, entertain; Park & Tilford, amused; Everson-Mack & O'Brien, scream.

SHUBERT (Lee Ottelengul, mgr.).—Robert Mantel & Co.

NEWARK (George Robbins, mgr.).—Leo Ditrachstein, in "The Concert."

JACOBS (George Jacobs, mgr.).—"The Fatal Wedding."

ORPHEUM (M. S. Schlesinger, mgr.).—"What Happened to Jones."

ROSS (Mr. Ross, mgr.).—Carlo Opera Co.

MINERS (Frank Abbott, mgr.).—"High Life in Burlesque."

GAYETY (Leon Evans, mgr.).—"Columbia Burlesquers."

JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (Ollie Edwards, mgr.; U. B. O.; Mon. 10).—Gus Edwards' "Song Review," generously received; Kenny, Nobody & Platt, good; Black & White, entertained; Marshall Montgomery, splendid; Billy "Swede" Hall & Co., good; Barto & Clark, hit.

E. J. TODD.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 13, Flying Weavers, good openers; Venita Gould, good; Lydia Nelson's Boys & Girls, pleased; Merrill & Otto, hit; "Drums of Oude," good sketch, well presented, hit; Lew Sully, entertained; Rosina Casselli's Dogs, excellent.

HIPPOTRONE (E. L. Johnson, mgr.; agent, T. B. C.).—Week 14, Frank C. Elmore, pleased; Harry Fisher & Co., laughs; Omega Trio, pleased; Walter Hale, good; Ricci's Saxophone Quartet, hit; capacity.

GAYETY (E. L. Johnson, mgr.).—Week 14, "Star & Garter Show."

KRUG (Chas. A. Franke, mgr.).—Week 14, "Dandy Girls."

BOYD (Frank Phelps, mgr.; Shuberts).—13-14, "Alma, Where Do You Live?"; 17-19, Walker Whiteside in "The Typhoon."

BRANDEIS.—Eva Lang, in "The Spendthrift."

S. L. KOPALD.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsals, Mon. & Thurs. 11).—21-23, Rice & Percival, clever; Amenia, good; Miller & Russell, funny; Five Merry Youngsters, scream; 24-26, Jim & Essie Hazleton, Ned Dandy, Seven Tuscan Troubadors, Foster, Lamont & Foster.

ORPHEUM (Chas. F. Edwards, mgr.).—21-23, "Auto Girls"; 24-26, "Jardin De Paris Girls."

EMPIRE (Floyd Lauman, mgr.).—21-23, "Jolly Follies"; 24-26, "College Girls."

OPERA HOUSE (Zabriskie & Reid, mgrs.).—Stock.

LYCEUM (Chas. F. Wilbur, mgr.).—21, "Rigoletto"; 23, "The Trail of the Lonesome Pine"; 24-26, "School Days."

DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—"Detective Keen," very good; Louise Gunning, superb; Marceline, hit; Three Ernesto

BILLY "SWEDE" HALL

with JENNIE COLBORN and CO.

This Week (Oct. 21)—Poli's, New Haven
Next Week (Oct. 28), Garrick, Wilmington

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ELI DAWSON

The joyful comedian and song writer.

Touring the Sullivan-Considine Circuit.

Author of "Good Night Mr. Moon," "Pucker Up Your Lips Miss Lindy," "Hear Those Chimes," "Come with Me to Honey Moon Land," etc.

SALERNO

Sailed Oct. 17, S. S. America

to fulfill European Contracts

Direction CHAS. BORNHAUPT

Sisters, remarkable; Carlton & Kay, fine; Donovan & McDonald, amusing; Kate Watson, scored; Langdons, funny; Carl Demarest, well received.

HARRIS (Harris & Davis, mgrs.; U. B. O.).—Six Whirlwind Girls, good; Willett, Thorne Co., hit; Johnson, Howard & Listette, good; Golden & Keating, creditable; Murafayne, entertaining; Martin & Powell, good; E. J. Bansen, clever; Green, Brown & Black, well received; Willie Grow, pleased.

FAMILY (John P. Harris, mgr.; U. B. O.).—Florence Langdon, Armand Melotte, The Marlowes, Coden & Clifford, Blondin & Fox, Lou Sutton, Joe Delaney, Roy Raceford.

KENYON (Titus Kenyon, mgr.; Pollock).—George Paul & Co., hit; Powers & Wilson, pleased; Marie Hrdickla, good; Brown & Foster, hit; Deodata & Co., clever; Tyler, St. Clair Trio, good.

ALVIN (John P. Reynolds, mgr.; Shubert).—"The Sun Dodgers"; 28, "The Gypsy."

NIXON (Thos. R. Kirk, mgr.; K. & E.).—Eddie Foy in "Over the River"; 28, Kitty Gordon.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Grain of Dust"; 28, "The Divorce."

DUQUESNE (Harry Davis, mgr.).—Stock.

GAYETY (Henry Kurtzman, mgr.; Eastern).—"The Taxi Girls"; 28, "The Winning Willows."

John P. Hill is new manager for the Harris Theatre. Ed. R. Salter resigned.

The "Ne'er-Do-Well" Co. closed at the Alvin last Saturday evening; the company returning to New York.

W. S. Kennedy, stepfather of Geo. P. Skipper of Skipper, Kennedy & Reeves, died at the Savannah hospital, Savannah, Ga., on October 13, of paralysis.

SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal, Mon. 10.30).—Palzin Bros., clever; Arthur Harris, good; Bimberg, Marion & Day, hit; Manchester Bros., excellent novelty.

GREELEY'S (J. W. Greeley, mgr.; Quigley; rehearsal, Mon. & Thurs. 10.30).—21-23, Mary Kay, good; 6 Imperial Dancers, hit; 24-26, Strikes & Ball, Caroline Peters.

JEFFERSON (Julius Cahn, mgr.).—21-23, Alice Lloyd in "Little Miss Fix-it"; 28, In Arizona.

KEITH'S (James W. Moore, mgr.).—Frances McHenry in "Green Stockings."

SCENIC (Westbrook).—Guy P. Woodman, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 1).

H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—Maud, funny; Cook Bros., very good; Bond & Clayton, good; Robbins & Treaman, pleased.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Lew Fields Youngsters, fine; Burbank & Danforth, good; The Durands, clever; The Sharks, good; Knetzer, pleased.

SCENIC (F. W. Honeau, mgr.).—Musical Stock.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—"Spirit Paintings," Morton & Glass, Bert Melrose, Three Shelby Boys, McCormick & Wallace, Laughton-Lucier & Co., Lorette & Budd, Brown & Blyler.

COLONIAL (C. Burke, mgr.; K. & E.).—"Our Wives."

EMPIRE (Max Braunig, mgr.).—"The Octoroon."

WESTCHESTER (G. Collier, mgr.; Eastern Wheel).—"Cracker Jacks."

OPERA HOUSE (F. Wendelshofer, mgr.).—"Aviator Girl," Two Judges, Fielding & Fisher, Frank McIntyre, Pictures.

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PLAYING UNITED TIME

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. & Thurs. 10.30).—Gordon & Kinney, liked; Atlas Trio, good; Ingalls & Reading, excellent; Berlin Madcaps, well received.

HIPPODROME (C. G. Keeney, mgr.; Prudential; Mon. & Thurs. 10.30).—Naida Sisters, pleased; Seymour & Dupre, nicely; Billy Morse, laughs Edmond's Opera Trio, very well; 4 Harmonious Girls, good; Shaw's Circus, big.

ACADEMY—Oct. 29, Moulin Rouge; 30-31, "Trail of Lonesome Pine"; Nov. 1, Flying High, local. G. R. H.

ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—14-19, Taylor Stock Co., good business; 21-23, Connery & Legault, excellent; Pewitt & Co., good; 24-26, Asaki; "Ye Olde Home Choir." A. C. J.

SAN DIEGO, CAL.
PANTAGES (Scott Palmer, mgr.; agent, direct; rehearsal Mon. 10).—Week 14, Lorraine & Dudley, good; Proval, good; Capital City Four, very good; Lillian Sisters, pleased; Apollo Trio, thrilled; "The Star Bout," headline.

PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Mon. 10).—Week 14, McCall Trio; The Bartlemes; Asaldia, all good.

SPRECKLES (Dodge & Hayward, mgrs.).—20-22, Maclyn Arbuckle, in "The Round Up"; 14-15, George Damerall, in "The Heart Breakers." L. T. DALEY.

SAVANNAH, GA.
NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—17, "Alma."

BIJOU (Corbin Shelds, mgr.; U. B. O.; rehearsal, Mon. 11).—George Wilson, great; "Herrera," excellent; Camm & Theira, appreciated; Five Bragadons, exceptional; Austin & Taps, delighted.

ARCADIA (Jake Schrameck, mgr.).—Doc Baker, excellent; Sarah Bernhardt picture, strong.

FOLLY (H. C. Dorsey, mgr.).—Sarah Bernhardt picture "Queen Elizabeth"; tremendous attendance. "REX."

SCHENECTADY, N. Y.
PROCTOR'S (Chas. Goulding, mgr.; U. B. O.; Mon. & Thurs. 10.30).—17-19, Luters & Hines, hit; Musical Bells, pleased; Don Fulano, fine; Maude Parker & Co., scored; Nellie Nice, good; 21-23, Pearl Evans & Co., headlines; Brent Hayes, Mabel Careu, Mae Stock Trio, Ferguson & Mack; 23, "Officer 666."

ORPHEUM (F. X. Breymaier, mgr.; Joe Wood; Mon. & Thurs. 12).—17-19, Anten & Andrews, Renaud & Luckland, Young Bros., Gladys Lane; 21-23, The Six Saratoga Chips, Lane & Kenney, Morello Bros., Jock Anderson.

VAN CURLER (Chas. G. McDonald, mgr.; Shubert & Co.).—17, Annette Kellermann & Co., good audiences; 19, "Mutt & Jeff"; 21-23, "One Day"; 24, David Warfield in "The Return of Peter Grimm." "HOWY."

SIOUX CITY, IA.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sun. 10.30).—Week 14, La Vier, good; Marion & Jessie Standish, good; Armstrong's Players, fine; LaRocca, very good; Paul Dickey & Co., excellent; Lew Sully, scored; Bradshaw Bros., good. DEAN.

SOUTH BEND, IND.
ORPHEUM (A. J. Allardt, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10.30).—Nanyon's Birds, hit; Valentine & Bell, applause; Auro Trio, fair; Willison & Washington, good; Mr. & Mrs. Allison, excellent; 24-27, Seymors Dogs; Craig & Williams; O'Brien-Havel Co.; Guerro & Carmen; Great Leon.

AUDITORIUM (S. W. Pickering, mgr.).—"Bachelor Days," fair business.

OLIVER (S. W. Pickering, mgr.).—21, "He

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PUTTING IT OVER AS USUAL

Fell in Love with His Wife," fair business; 22, Newman's Pictures; 24-25, "White Slave"; 28, Sousa's Band; 31, "Shepherd of the Hill." MAJESTIC (Ed. Smith, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs.).—21-23, Bowen & Brown, fair; Lawrence & Harvey, hit; 24-27, Bingham & Cable, Knapp & Murray. WM. H. STEIN.

SPRINGFIELD, MASS.
POLI'S (Gordon Wrighter, mgr.; U. B. O.; rehearsal, Mon. 10).—Alice De Garmo, fine; Eddie Ross, fair; Cartmell & Harris, very big; "The Love Specialist," went well; Cunningham & Marion, good; "A Persian Garden," clever. GILMORE (P. F. Shea, mgr.).—21-23, "Golden Crook." G. A. P.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—14-19, Stock, fair business; 23-24, Aborn Opera Co. NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Inez Miller, Margaret Breck, Floyd Baxter. LYRIC (Steve Hurley, mgr.).—14-16, Pearl Stevens; Flying Lamars; 17-19, Caldwell & Pelton. L. H. CORTRIGHT.

ST. PAUL, MINN.
ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Mrs. Louis James, pleased; Keno & Green, fine Robert De Mont Trio, good; Belmont & Harl, very good; Godfrey & Henderson, fair; Flying Weavers, good. EMPRESS (S-C).—"Macy Models," highly pleasing; Eva Westcott, good; Virginia Grant, very good; Don Carney, good; Jacobs Dogs, good.

MAJESTIC—21-23, Claude Ranf, good; Bernhardt & Ellwood, good Eddie Foyer, very good; Rosco & Sims, good.

PRINCESS—Martyne, Grey & Peters, Barbee Hill & Co., Haynes & Wynne.

METROPOLITAN—Donald Brian in "The Siren."

SHUBERT—"Ready Money."

GRAND—"Rose Buds." BENHAM.

SUNBURY, PA.
CHESTNUT ST. (Fred J. Byrod, mgr.).—19, "Freckles"; 22, Henrietta Crossman in "The Real Thing"; 24, Bob Fitzsimmons. R. J. GOLDBERGER.

SYRACUSE.
GRAND (Charles Plummer, Chas. G. Anderson, mgrs.; U. B. O.).—Prosit Duo, fair; Ben Linn, liked; Rosalind Coghlan & Co., pleased; Four Musical Kings, well received; McIntyre & Heath, hit; Olga Petrova, liked; Tom Davies Trio, good.

EMPIRE (Frederic Gage, local mgr.).—25-26, Mme. Nazimova in "The Marionettes"; 28-29, James Forbes in "A Rich Man's Son"; 31-Nov. 2, David Warfield in "The Return of Peter Grimm."

BASTABLE (Stephen Bastable, mgr.).—24-26, "Easy Money"; 28-30, "Beauty, Youth & Folly."

CRESCENT (John B. Breslin, mgr.).—Karl Gresse, Barbour & Lynn, The Halkings, Kid Canfield, Jimmie & Flora Coatta.

TERRE HAUTE, IND.
VARIETIES (Jack Hoeffler, mgr.; W. V. M. A.; Mon. & Thurs. 10).—Gormley & Caffray, good banks; Breazeal Duo, classy; Zig Zag Trio, fair; Heron & Douglas, fair; Moore & Browning, fair; Prof. Roberts Rats, Cats & Dogs, hit; Rogers & Wiley, good; Richards, hit; Sherman & McNaughton, good; Don Carlos Marionettes, good; good business.

GRAND (T. W. Barhydt, Jr., mgr.).—14, Thos. W. Ross, capacity; 15, "Common Law"; 20, "Smart Set"; 21-22, "White Slave"; 23, Mrs. Fiske. McCURLEY.

TORONTO, ONT.
SHEA'S (J. Shea, mgr.).—Julius Steger & Co., splendid; Billy Reeves & Co., scream; Edwin Ford & Co., good; Frank North & Co., favorites; Ralph Smalley, clever; Delmar &

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MAJESTIC (Peter F. Griffin, mgr.).—Coulter & D'Arcy, Elo & Isho, Wonn's Animals, Geo. Martin, Dalley Brothers.
STRAND (E. W. Weill, mgr.).—Marie Arvelle, Master Toby Ross. Trafalgar Day was celebrated by the Overseas Club at this popular resort 21 under distinguished patronage.
PRINCESS (O. B. Sheppard, mgr.).—The Littlest Rebel.
ROYAL ALEXANDRA (L. Solman, mgr.).—“Merry Widow.”
GRAND (A. J. Small, mgr.).—“The Rosary.”
GAYETY (T. R. Henry, mgr.).—“Knickerbockers.”
STAR (Dan F. Pierce, mgr.).—“Queens of the Folies Bergere.” HARTLEY.

TRENTON, N. J.
STATE ST. (Herman Wahn, mgr.; Prudential; Mon. & Thurs.).—21-23, Cabaret Four, good; Baby Zeld, pleased; McAleavy Marvella, great; Tunnle & Ralston, good; Josephine Reliss, novelty; 24-26, Hermanus Trio, Beatle Evans, Cook & Oaks, Kearny, Buckley & Cook; Cabaret Four remain.
BROAD ST. (George E. Brown, mgr.).—21-26, in the Bishops Carriage, big business. A. C. W.

VIRGINIA, MINN.
LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Thurs. 12).—13-16, Hallowell Concert Co., pleased; The Brinkleys, good; 17-19, Mack & Shettels, clever; Hayes & Wynn, very good; Ernest & Mildred Potts, good.
ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. & Thurs. 12).—14-16, Mosher & Liker, fair; Lewis Trio, good; 17-20, The Barnells, entertained; Doc Dell & Francis Sisters, pleased. “RANGE.”

WASHINGTON, D. C.
CHASE'S (H. W. De Witt, mgr.; U. B. O.; rehearsal, Mon. 10).—Pouchot's Flying Bal-

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let & Arthur Deagon, comedian, hits; Steiner Trio, scored; Clara Inge, encores; Guerite & Conrad, applause; Sully & Hussey, well received; Hal Stephens, clever.

POLIS (J. Thatcher, mgr.; Nelson Burns; rehearsal, Mon. 10).—Five Musical Lawyers, headliner; Carl Statzer & Co., Billy McDermott, hits; Karlton & Klifford, applause; Bert & Lottie Walton, encores; Keno, Welsh & Melrose, scored; Clare & West, clever.

COSMOS (A. J. Brylawski, mgr.; Jeffries; rehearsal, Mon. 10).—“Stars Revue” and Gypsenna, hits; Pickett & Brown, scored; Ralston & Son, well received; Parise, applause; Farber & De Voe, laughs.

CASINO (A. J. Bachrach, mgr.; Jeffries; rehearsal, Mon. 10).—Passeri & Band, headliner; Billy Barlow & Libbey & Trayer, hits; Marie King Scott, applause; Faust & Faust, clever; Vincent & Carr, encores.

NATIONAL (W. Rapley, mgr.; K. & E.).—Douglass Fairbanks in “Hawthorne, U. S. A.”

BELASCO (L. S. Taylor, mgr.; Shuberts).—Aborn Opera Co.

COLUMBIA (F. Berger, mgr.; Independent).—Henrietta Crossman in “The Real Thing.”

ACADEMY (J. Lyons, mgr.; S. & H.).—“Happy Hooligan.”

GAYETY (Geo. Peck, mgr.).—“Winning Widows.”

LYCEUM (A. C. Mayer, mgr.).—“Moulin Rouge.” ERNIE.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Equillo & Clara Cubitt.

PALACE (G. Brosius, mgr.).—Buglyer Sisters; Gypsy Nanette; Lo-Dont.

J. E. FOREMAN.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.; Mon. & Thurs. 10).—21-23, Aldro Bro., good; Doan, Lindsay & Doan, good; “Art Models,” clever; Miller & St. Clair, classy; Fields & Lewis, very funny. C. M. H.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Manning Twins, pleasing; Joe Carroll, good; Alexander & Scott, fine; Homed Lind & Co., excellent; Donlin & Lewis, good; Ishikawa's Japs, fine.

GRAND (John Elliott, mgr.; S. & H.).—Thurston, the Magician. C. A. LEEDY.

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ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Barry & Wolford Orpheum Des Moines Ia
Bartell & Garfield 2699 E 53 Cleveland
Barto & Clark 2221 Cumberland av Phila
Bartos Three Princess Memphis Tenn
Behren Musical 52 Springfield av Newark N J
Bell & Bell 37 John Bloomfield N J
Belmont Joe 70 Brook London
Belzac Irving 259 W 12 N Y C
Bennett Klute & King Jakubes Cafe Los Ang
Bentleys Musical 121 Clipper San Francisco
Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 859 Home Bronx N Y C
Bimbos 872 Lawe Appleton Wis
Bissett & Weston 5 Green st London Eng
Black & Leslie 3722 Eberly av Chicago
Blake & Amber 5th av N Y C
Bogert & Nelson Keiths Louisville
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Brennan George Trocadero Burlesquers B R
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Chameroys 1449 41 Brooklyn
Chandler Claude 219 W 68 N Y C
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Chubb Ray 107 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
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Demento & Belle Englewood N J

Jim Diamond and Brennan Siby
Next Week (Oct. 28), Bronx, New York.
Direction, M. S. Bentham.

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Golden Max 5 Alden Boston
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H.

Hall & Co Billy Union Sq N Y C
Halla Dogs 111 Walnut Revere Mass
Halon Boys 21 E 98 N Y C
Halton Powell Co Colonial Indianapolis indef
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
Harrity Johnnie 708 Harrison av Scranton
Hart Maurice 156 Lenox av N Y C
Harrison West Trio Bijou Knoxville Tenn
Harvey & Irving 1553 Broadway N Y C
Hawthorne Hilda Orpheum Portland Ore
Haydn Dunbar & Haydn Colonial City
Hazard Lynne & Bonnie Gordon Lyceum Cin-
cinnati
Hedders Empress St Paul
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia
Herberts The 47 Washington Lynn
Hill & Ackerman Moss Tour Eng
Hillman & Roberts 516 E 11 Saginaw Mich
Hippodrome 4 Bowery Burlesquers B R
Hoffman Dave 2241 E Clearfield Phila
Holman Harry & Co Wilson & Willard Ave
Chicago
Holmes Norine Trocadero Burlesquers B R
Holt Alf 755 Fifth Milwaukee
Hood Sam 721 Florence Mobile Ala
Hopkins Lola Axtell Orpheum St Paul
Hopp Fred 326 Littleton av Newark N J
Howard Bros Orpheum Racine Wis
Howard Comedy Four 983 3 av Bklyn
Howard Harry & Mae 223 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard & White 3917 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn

Hufford & Chain Poli New Haven
Hulbert & De Long 4416 Madison Chicago
Hunter & Ross Orpheum Zanesville O

I.

Inman Billy Monte Carlo Girls B R
Irwin Flo 221 W 45 N Y C

J.

Jansen Chas Bowery Lurle. uers B R
Jarrell Company 3044 W Madison Chicago
Jerge Louis Bijou Flint Mich
Jerge & Hamilton Bijou Chattanooga Tenn
Johnson Great 257 W 37 N Y C
Johnstons Musical Middlesex London Eng
Juno & Wells 511 E 78 N Y C

K.

Kaufman Reba & Inez Orpheum New Orleans
Kaufmanns The Hippodrome Ft Worth Tex
Keen Detective Keiths Cincinnati
Kelsey Sisters 4832 Christiana av Chicago
Kenna Chas Bijou Ft Dodge Ia
Kenney & Hollis Howard Boston
Kenton Dorothy Felix Portland Hotel N Y C
Kesner Rose & Adele 438 W 164 N Y C
King Bros 211 4 av Schenectady
King Four 205 N Kentucky av Atlantic City
Kirsch The Great 323 18th av
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Knox Raymond 30 E Mt Pleasant Phila
Krona Arthur & Bessie 200 N 54 Philadelphia

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Lake Jas J Girls from Happyland B R
Lamont Harry 20 Clinton Johnstown N Y
Lane Chris 4357 Kenmore av Chicago
Lane Eddie 305 E 73 N Y C
Lane & O'Donnell Folles Bergere Brussels
Belgium
Laning Arthur Monte Carlo Girls B R
Lansear Ward E 232 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y C
La Fleur Joe Ringling Bros C R
Lashe Great 1611 Kater Phila
Lawrence & Wright 56 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Grange & Gordon Liberty Winston-Salem
N C
Le Roy Geo 36 W 115 N Y C
Leonard Gus 280 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Levy Family 47 W 129 N Y C
Lightning Weston Rockland Rockland Maine
Linton & Jungle Girls 1985 So Penn Denver
Lockwoods Musical 132 Cannon Foughkeepsie
London & Riker 32 W 98 N Y C
Lorch Family Circus Schuman Berlin Ger
Lowell Esther Drew Pantages Tacoma
Lynn Ollis Bowery Burlesquers B R
Lutgen Hugo Empress Wichita

M.

MacDonald Dr Howard Boston
Malloy Dannie 11 Glen Morris Toronto
Mann & Franks Terrey London
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero Burlesquers B R
Marathon Comedy Four 309 W 25 N Y C
Marriott Twins Gran Circo Brown Buenos
Ayres S A
Masot Hippodrome Middlesborough Eng
Mason & Pearce Van Cortlandt Hotel N Y C
Matthews Mabel 2931 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayson Frank 308 Madison Minn
McCarthy Myles Polls New Haven Conn
McConnell Sisters 1247 Madison Chicago
McCune & Grant 636 Benton Pittsburgh

JOCK McKAY
SCOTCH COMEDIAN,
Who asks for applause and gets it without
asking, ever in Scotland. Com., Pat Casey.

McGarry & Harris 521 Palmer Toledo

McMAHON and CHAPPELLE
Playing United Time.
Direction, JENIE JACOBS.

McWaters & Tyson 471 60 Bklyn
Methen Sisters 12 Culton Springfield Mass
Metropolitan Operatic Trio Lyceum New Lon-
don Conn
Meuther & Davis 342 E 86 N Y C
Miller Larry Princess Memphis Tenn
Montam Co & Wells Keiths Boston
Moore Mite Majestic Ft Worth
Mozarts The Unique Minneapolis Minn

LILLIAN MORTIMER
Vaudeville—United time
ALBEE, WEBER & EVANS

Musketeers Three 240 W 39 N Y C

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AT MINER'S BRONX THEATRE NEXT WEEK (Oct. 28)

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N.
Neary Bliss & Ross 459 E Main Bridgeport
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Nevins & Erwood 249 17 av Paterson indef
Newport & Stirk Nickel Middletown Conn
Nichols Nelson Troupe Nicholas Council
Bluffs Ia
Nonette 617 Flatbush av Bklyn

O.
O'Connor Trio 706 W Allegheny av Phila
O'Neill Trio Empress Webb City Mo

P.
Parker & Morrell 187 Hopkins Brooklyn
Pierlot Francis Liberty Philadelphia
Powers Elephants 745 Forest av N Y C
Proctor Ada 1112 Halsey Brooklyn

Q.
Quinlan Josie 644 N Clark Chicago

R.
Raimond Jim 818 Dakin Chicago
Redmond Trio 251 Halsey Bklyn
Redway Juggling 141 Inspector Montreal
Reed Bros Shea's Toronto
Reiff Clayton & Reiff Grand Minneapolis Minn
Renalles The 2064 Sutter San Francisco
Richardson & Bernard Majestic St Paul
Roberts C E 1851 Sherman av Denver
Roberts & Downey 38 Lafayette Detroit
Rogers Ed Girls from Happyland B R
Roller Henry 91 Trenton East Boston
Rosenthal Don & Bro 151 Champlain Rochstr
Roy & Wilson Colonial Richmond

S.
Schroder Carol Girls from Happyland B R
Schulte Geo 1014 Sedgwick Chicago
Scully Will P 8 Webster pl Bklyn
Sears Gladys Dantes Daughters B R

ZELDA SEARS AND CO.

Next Week (Oct. 28), Lyric, Dayton.
Direction MAX HART.

Shaw Edith Trocadero Burlesquers B R
Sherlock Frank 514 W 135 N Y C
Sherman & De Forest Bijou Jackson Mich
Shermans Two 252 St Emanuel Mobile
Shields Sydney & Co Orpheum St Paul
Simons Murray J Trocadero Burlesquers B R
Smith Lee 23 Vienna Newark N J
Springer & Church 3 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 364 Bremen E Boston
Steppe A H 33 Barclay Newark
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Stevens Paul 323 W 28 N Y C
St Claire Annie Central Atlanta indef
Stone Paul & Marmion Majestic Houston Tex
Sully Dan & Lora 34 Brewer Newport R I
Sullivan James F 350 Court Brooklyn
Summers Allen 1956 W Division Chicago

T.
Temple Luella Girls from Happyland B R
Tennis Charles 5th Ave N Y C
Thomson Harry Orpheum Peoria Ill
Thurston Leslie 331 W 46 N Y C
Tinney Frank Colonial Chicago Indf
Travers Billy Monte Carlo Girls B R
U.
Unique Comedy Trio 1927 Nicholas Phila
Universal Four 1760 Greene av Bklyn

V.
Van Bros Orpheum Kansas City Mo
Van Fred C Orpheum Montreal Can
Vaggies The Grand Circuit South Africa
Valdare Troupe Majestic E St Louis Ill
Valentine & Bell 1451 W 103 Chicago
Van & Bates 5 W 104 N Y C
Van Dille Sisters 514 W 135 N Y C

CHAS. and FANNIE VAN

Next Week (Oct. 28), Orpheum, Montreal.

Van Horn Bobby 139 West Dayton
Variety Comedy Trio 1515 Barth Indianapolis
Vass Victor V 85 Bishop Providence
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Comedy Four 1912 Ringgold Phila
Vincent & Slager 820 Olive Indianapolis
Vino Val Ringling Bros C R
Violetta Jolly 41 Leipziger Berlin Ger

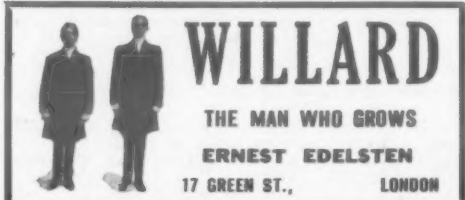
W.
Walker Musical Ringling Bros C R
Walker & Ill 202 Warren E Providence
Walker & Sturn 55 Railwy av Melbourne Aus
Wallace & Van 679 E 24 Paterson
Ward & Bohlman Taxi Girls B R
Ward Mack 300 W 70 N Y C
Washburn Dot 1930 Mohawk Chicago
Watson Billy W Girls from Happyland B R

KATE WATSON

NEXT WEEK (Oct. 28),
ALHAMBRA, NEW YORK.

Watson Nellie Girls from Happyland B R
Watson Sammy 333 St Pauls av Jersey City
Weber Chas D 828 Tasker Phila
Well John 5 Krusstadt Rotterdam
Welsh Harry Monte Carlo Girls B R
Welch Jas A 211 E 14 N Y C
Wells Lew 213 Shawmut av Grand Rapids
Wenrick & Waldron 542 Lehigh Allentown
West John & Co Star Hudson N Y
Western Union Trio 2241 E Clearfield Phila

Weston Edgar 246 W 44 N Y C
Weston Dan E 141 W 116 N Y C
Weston Hod Union Sq N Y C
Wheeler Bert New Queens Galveston
White Kane & White 393 Vermont Bklyn
Whitney Tillie 36 Kane Buffalo
Whittle W E Whittle Farm Caldwell N J
Wilkerson John N 1720 Baltic av Atlantic City



Williams Clara 3450 Tremont Cleveland
Williams Chas 2625 Rutgers St Louis
Williams & Gilbert 1010 Marsfield av Chic

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Direction. BEEHLE BROS.

Williams & Sterling Princess Nashville Tenn
Williams & Stevens 3516 Calumet Chicago
Wilson & Aubrey 489 So 12 Newark
Wilson Jack E 5430 Loomis Chicago
Wilson Lottie 2208 Clifton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson & Ward 2744 Grays Ferry av Phila
Winkler Kress Trio Fair Brockton Mass
Wise & Milton Brennan Circuit New Zealand
Wixon & Conley 30 Tecumseh Providence
Wood Ollie 524 W 152 N Y C

X.
Xaviers Four 2144 W 20 Chicago

Y.
Yeomans Geo 150 W 36 N Y C
Young & April Keith's Lowell
Young & Young 215 W 111 N Y C

Z.
Zahrah & Zelmar 126 Atkins Meriden Can
Zanfrellas 131 Brixton London
Zig Zag Trio 309 W 48 N Y C
Zolas 234 W 48 N Y C

BURLESQUE ROUTES

WEEKS OCT. 28 AND NOV. 4.

Americans Krug Omaha Nov 4 Century Kansas
City
American Beauties L O Nov 4 Star & Garter
Chicago
Auto Girls Trocadero Philadelphia Nov 4 Em-
pire Baltimore
Beauty Youth & Folly 28-30 Bastable Syra-
cuse 31-Nov 2 L O Nov 4 Gayety Montreal
Behmans Show Star Brooklyn Nov 4-6 Empire
Hoboken 7-9 Empire Paterson
Ben Welch Burlesquers Standard Cincinnati
Nov 4 Gayety Louisville
Big Gayety Gayety Washington Nov 4 Gayety
Pittsburg
Big Review Grand Milwaukee Nov 4 Gayety
Minneapolis
Bohemians 28-30 Columbia Scranton, 31-Nov
2 Orpheum Paterson Nov 4 Bowery New York
Bon Tons Westminster Providence Nov 4 Gay-
ety Boston
Bowery Burlesquers Murray Hill New York
Nov 4-6 L O 7-9 Bridgeport
Cherry Blossoms Gayety St Paul Nov 4 L O
Nov 11 Krug Omaha
College Girls Gayety Newark Nov 4 Gayety
Philadelphia
Columbia Girls Gayety Philadelphia Nov 4
Music Hall New York
Cracker Jacks Gayety Boston Nov 4-6 Gil-
more Springfield 7-9 Empire Albany
Daffydills Folly Chicago Nov 4 Avenue Detroit
Dandy Girls Standard St Louis Nov 4 Buck-
ingham Louisville
Dantes Daughters Bronx New York Nov 4
Empire Brooklyn
Dazzlers 28-30 Empire Paterson 31-Nov 2
Empire Hoboken Nov 4 Casino Philadelphia
Follies Day Empire Indianapolis Nov 4 Folly
Chicago
Gay Masqueraders 28-30 L O 31-Nov 2 Bridge-
port Nov 4 Westminster Providence

Gay White Way Gayety Omaha Nov 4 L O
Nov 11 Star & Garter Chicago
Gay Widows Gayety Minneapolis Nov 4 Gayety
St Paul
Ginger Girls Gayety Baltimore Nov 4 Gayety
Washington
Girls Happyland Gayety St Louis Nov 4 Gay-
ety Kansas City
Girls Joyland Grand Boston Nov 4 Bronx
New York
Girls Missouri Century Kansas City Nov 4
Standard St Louis
Girls Reno Eighth Ave New York Nov 4
Howard Boston
Golden Crook Gayety Brooklyn Nov 4 Olym-
pic New York
Hastings Big Show Gayety Kansas City Nov
4 Gayety Omaha
High Life in Burlesque 28-30 Orpheum Pater-
son 31-Nov 2 Columbia Scranton Nov 4
Trocadero Philadelphia
Howes Lovemakers Gayety Toronto Nov 4
Garden Buffalo
Jardin de Paris Bowery New York Nov 4
Empire Philadelphia
Jolly Follies Casino Philadelphia Nov 4 Gay-
ety Baltimore
Knickerbockers Garden Buffalo Nov 4 Corin-
thian Rochester
Lady Buccaneers Empire Brooklyn Nov 4
Empire Newark
Marions Dreamlands 28-30 Gilmore Springfield
31-Nov 2 Empire Albany Nov 4 Gayety
Brooklyn
Merry Go Rounders Casino Boston Nov 4
Columbia New York
Merry Maidens Empire Newark Nov 4-6 Or-
pheum Paterson 7-9 Columbia Scranton
Merry Whirl Gayety Louisville Nov 4 Gayety
St Louis
Midnight Maids Columbia New York Nov 4
Star Brooklyn
Miss New York Jr People's Cincinnati Nov
4 Empire Chicago
Mollie Williams Olympic New York Nov 4-6
Empire Paterson 7-9 Empire Hoboken
Monte Carlo Girls Howard Boston Nov 4
Grand Boston
Moulin Rouge Penn Circuit Nov 4 Star Clevel-
and
New Century Girls Buckingham Louisville
Nov 4 Empire Indianapolis
Orientals Casino Brooklyn Nov 4 Eighth Ave
New York
Pacemakers Empire Baltimore Nov 4 Lyceum
Washington
Queens Follies Bergere Lafayette Buffalo Nov
4-6 Columbia Scranton 7-9 Orpheum Pater-
son
Queens Paris Columbia Chicago Nov 4 Stand-
ard Cincinnati
Reeves Beauty Show Gayety Montreal Nov
4-6 Empire Albany 7-9 Franklin Sq Wor-
cester
Robinsons Crusoe Girls Gayety Detroit Nov
4 Gayety Toronto
Rosebuds L O Nov 4 Krug Omaha
Rose Sydells 28-30 Empire Hoboken 31-Nov
2 Empire Paterson Nov 4 Gayety Newark
Runaway Girls 28-30 Empire Albany 31-Nov
2 Franklin Sq Worcester Nov 4 Casino
Boston
Social Maids Gayety Toledo Nov 4 Columbia
Chicago
Star & Garter Star & Garter Chicago Nov 4
Gayety Detroit
Stars Stageland Lyceum Washington Nov
4 Penn Circuit
Taxi Girls Empire Cleveland Nov 4 Gayety
Toledo
Tiger Lillies Empire Chicago Nov 4 Grand
Milwaukee
Trocadero Corinthian Rochester Nov 4-6 Bas-
table Syracuse 7-9 L O Nov 11 Gayety
Montreal
Watsons Beef Trust Star Toronto Nov 4 Lafay-
ette Buffalo
Whirl of Mirth Star Cleveland Nov 4 Peo-
ple's Cincinnati
Winning Widows Gayety Pittsburgh Nov 4
Empire Cleveland
World of Pleasure Music Hall New York
Nov 4 Murray Hill New York
Yankee Doodle Girls Avenue Detroit Nov 4
Star Toronto
Zallahs Own Empire Philadelphia Nov 4 Ca-
sino Brooklyn

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EDWARD SMALL, Booking Mgr.

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Andrews Fred (C)	Boyne Hazel
Arcola (C)	Bradley Chas "Speck"
August Sam (C)	Brice Charlie
	Britt Lunis
	Bulger Harry
Barea Mabel Miss	Burkhardt Maurice
Barnes H D (C)	Burns & Franklin
Barry & West	Butt Alfred
Barrymore Amy	Byron & Nelson
Shaffer	
Bates Louis M	Campbell Phyllis
Beaugarde Marie	Cantwell Mack
Beck & Hennay (C)	Carter Roland
Beldon Mido	Carney James
Belle Jessie (C)	Carpenter Eva
Belmer Ruth	Cassel Lillian
Bennett Klute & King	Chairmont Bros
Bernard & Richard-	Cherry Mrs D (C)
son (C)	Clare Leslie
Birchett Ross (C)	Clark Billy
Booth Hope	Clark Maude (C)
Bothwell Harry (C)	Clark Mr & Mrs

Kauthe
Kay Ha
Kearney
Keller
Kellogg
Kelly &
Kendall
Keno,
rose
Kershaw
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Lamb
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Presents Seth Dowberry and Jawn Jawason in
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Direction, GENE HUGHES.

Gene Hughes

PUTNAM BUILDING, 1493 BROADWAY,
NEW YORK.

WILBUR NELLA
MACK AND WALKER
Direction, MAX HART.

STUART BARNES
JAMES E. PLUNKETT, Manager.

HOMER B. MARGUERITE
MASON AND KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



Eddie Rowley kept asking us the prices of
marriage license, furniture, etc., and we
asked "are you going to be married? Naw!
said he, "I was thinkin' what a bankroll it
cost Nat Goodwin."
"Into your dance boys."

JOHN T. MURRAY

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It will not be necessary for me
to advertise myself much longer.
Everybody is doing it for me.

BILLY DAMA
HALLIGAN AND SYKES
PLAYING UNITED TIME.
Direction, W. S. HENNESSY.



**ETHEL
MASON
AND
FRANK DU TIEL**

20TH CENTURY VAUDEVILLIANS.
Next Week (Oct. 28), Keith's, Columbus.
Direction, FLOYD W. STOKER.



**George
Harada**
World Famous Cyclist
313 W. 40th St.,
New York
SOPHIE MYRTLE
FRANKS SISTERS
ALWAYS WORKING

CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

B-A-N-J-O-P-H-I-E-N-D-S

Next Week (Oct 28), Majestic, Kalamazoo,
Mich.



Discovered, a pea
that will stay on
your knife. Sword-
swallowers communi-
cate with us.
"This is the latest.
"Nothing must be
touched till Xmas."
Ah!!! I see you
are an American.
Oh, yes; I'm from over
there.
Where are you
from in America?
Orpheum Circuit.
"Gaby" at the Palace, is telling the re-
porters that she originated the "Grizzly Bear"
and brought it to New York. Pretty strong
stuff even for Gaby.
But remember, "nothing must be touched
till Xmas."

Veryrainely Yours,
VARDON, PERRY & WILBER

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C. A. COLEY
OF FAY 2 COLEYS AND FAY
WRITES ACTS AND SONGS TO ORDER
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"THAT TEXAS GIRL"
Touring W. V. M. A. Time.
Direction, MYSELF.

I KNOW THAT
Jack E. Magee
AND
Frances Kerry

Were the first team to ever tell
"No power on earth can pull 'em
down."

(Signed) PETE, THE FISH

Marcus and Gartelle

In their sketch
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JAMES PLUNKETT, Mgr.



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THE PEACHES**

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Featuring the "MELROSE FALL"

**"THE
LEAP YEAR
GIRLS"**

A comedy satire. Kept the Sunday
audience at the Empress in tears all the
while. Laughter being so close to weep-
ing anyhow. From a little incipient rip-
ple to a great, sweeping gale of "hah-ha
has," is the cycle.—San Francisco "News."
Address B. A. MEYERS,
Knickerbocker Theatre Bldg., N. Y. C.

Lola Merrill and Frank Otto

Next Week (Oct. 27), Orpheum, Minneapolis.
Direction MAX HART.

"I SHOULD WORRY"
HONG FONG
Opening Engagements in Europe, June, 1913.
Character Singer and Dance

JIM TEN BROOKE TRIO

Amusing in their own original way.
Direction ARTHUR J. HORWITZ.

Fanny Vedder

"Columbia Burlesquers"
Management, JACOBS & JERMON

TED and CORINNE



Next week (Oct. 28), Bijou, Atlanta.

Y W A X Y
ORIGINAL APACHE VIOLINIST
Late of the "Pink Lady" Co.

THE ELECTRIC WIZARD
**DR. CARL
HERMAN**

PLAYING W. V. M. A. TIME
Agent, PAT CASEY

BARRY AND WOLFORD

"AT THE SONG BOOTH."
Booked Solid on Orpheum and United Circuits
JAS. E. PLUNKETT, Smart Mgr.
Perm. Add., Casino and Roosevelt Ave.,
Freeport, L. I.
Oct. 28, Orpheum, Des Moines.

ALFREDO

BOOKED SOLID.
Next Week (Oct. 28), Altoona, Pa.

Williard Simms

Booked Solid
Direction, LOUIS WESLEY

Rube Dickinson

Next Week (Oct. 28), Keith's, Lowell, Mass.

MYRTLE IRENE
VICTORINE and ZOLAR

Playing United Time.
Direction, JENIE JACOBS.

MAX GRACE

Ritter and Foster

TRIO
with "The Gay Widows."
Address care VARIETY, New York.

**DYER AND
DYER**

A LAUGH A SECOND

SALENO

JUGGLER
BOOKED SOLID
United Time.

THE
**4 HARMONY
BOYS**

Presenting a
MINIATURE MINSTREL FIRST PART
Oct. 24-27, Linden, Chicago.
Oct. 28, Open on Butterfield Circuit.
Direction JAMES B. MCKOWEN.

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**COOKE
AND
3 Rotherts**



Top or bottom of every bill in the past 4
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CONSIDINE **LOEW**

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